

LOVING THE PHANTOM MENACE FANBOYS DIRECTOR KYLE NEWMAN ON EPISODE I

STAR WARS

COLLECTOR'S
COVER 2 OF 3

STAR WARS:
THE CLONE WARS
NEW SEASON
PREVIEWED INSIDE!

STAR WARS HITS

BLU-RAY

A LOOK INSIDE THE SAGA IN HD!

PLUS!

NEW FICTION!
RADIO PLAYS!
PROTOTYPE TOYS!
AND MUCH MORE!



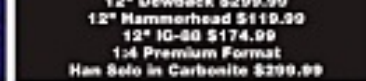
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"Here we go again!"

—C-3PO, *Star Wars: Return of the Jedi*

How many times have you seen the *Star Wars* movies? Five times? Ten times? 20? More? Maybe you have favorite scenes that you return to time and again? I ask because, by the time you read this, I'll be getting ready to sit down and watch the entire saga on Blu-ray with some friends. Some of our group will have seen the movies a lot, but for others, it'll be the first viewing ever! What will they make of it all? Will they guess Anakin Skywalker's fate? Probably not. Will they know that Darth Sidious and Palpatine are one and the same? Given the high quality image: most probably, yes!

We've taken a sneak look behind the scenes of the new discs with Kayleen Walters, Lucasfilm's senior director of marketing, who has overseen the special features on the discs. We also meet three stars who you can see a lot more of in the hotly anticipated deleted scenes. Have you ever wondered about who Han Solo's girl was before Leia? How about Luke's friends on Tatooine? Discover more about them here!

This issue also features the next installment of our "Certain Point of View" feature, this time with an article by *Fanboys* director and all-round good-guy, Kyle Newman.

Between directing movies and acting as an unofficial agent for everybody's favorite Podracer, Ben Quadinaros,

Kyle has found time to examine the cinematic phenomenon of



MUST DASH!

Move along to page 42 to read an all-new, exclusive story featuring Dash Rendar from *Shadows of the Empire* in a tale by Michael Reaves and Maya Kaathryn Bohnhoff!

Star Wars: Episode I The Phantom Menace. Hopefully his article will add to the appreciation and enjoyment of fans watching their Blu-ray edition, and maybe Kyle will get his wish for Ben Quadinaros to appear in *Star Wars: The Clone Wars*. Maybe one day....

Talking of *The Clone Wars*: it's back! This month sees the start of 22 epic mini-movies, with all the twists, turns, action, intrigue, and adventure we've come to expect from the show. As is now customary, supervising director Dave Filoni is on hand to launch the new season with an exclusive interview as he drops some hints as to what's coming up, and gives some insight as to what goes into the making of the show. Enjoy!

May the Force be with you all,

Jonathan Wilkins,
Editor



DOCKING BAY

ENTERTAINMENT WEEKLY

THIS ISSUE....

"IT'LL BE LIKE OLD TIMES, LUKE. THEY'LL NEVER STOP US."—BIGGS DARKLIGHTER, *STAR WARS: A NEW HOPE*

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FIND OUT WHAT TO EXPECT FROM THE *STAR WARS* BLU-RAYS, AND MEET SOME OF THE STARS OF THE HOTLY ANTICIPATED DELETED SCENES!

COVER STORY!

This issue of *Star Wars Insider* has three newsstand covers, and is also available with a test-free cover for subscribers. There's also an exclusive cover image that is only available at selected comic stores!

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Star Wars superstar Tom Kane puts down his microphone to share some of his favorite memories of the saga!

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74 BANTHA TRACKS

Love *Star Wars*? These guys do! *Insider* meets the saga's most dedicated fans!



LAUNCH

INSIDER PREVIEW!

STAR WARS: THE CLONE WARS GOES FOURTH!

September sees the return of *Star Wars: The Clone Wars* for an all-new season on the Cartoon Network! Here's what's coming up in the opening episodes.



AIRDATE: SEPTEMBER 16 "WATER WAR"

Directed by Duwayne Dunham

Written by Jose Molina

Underwater unrest! The assassination of the King of Mon Calamari creates conflict between the Mon Cala and the Quarren, so Padmé and Anakin are dispatched to make peace. But the Separatists have other plans....

Look out for: Captain Ackbar!

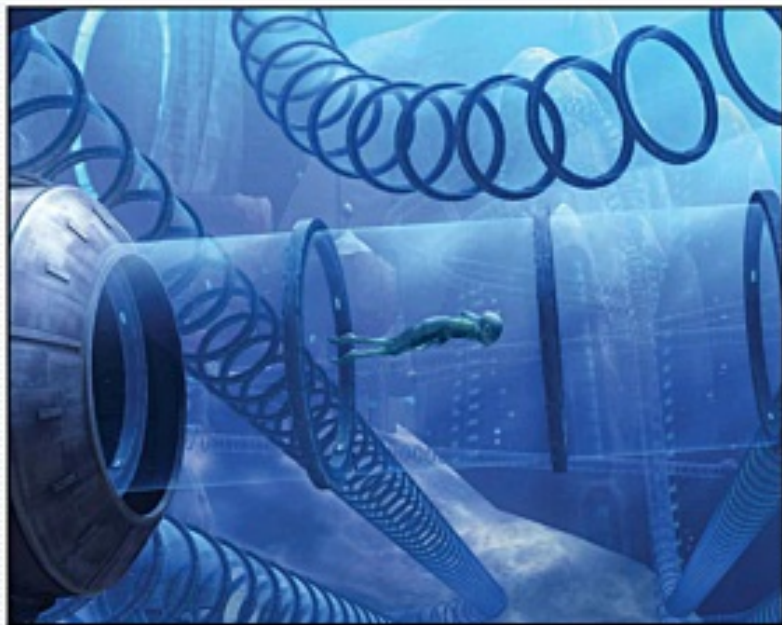
AIRDATE: SEPTEMBER 16 "GUNGAN ATTACK"

Directed by Brian Kalin O'Connell

Written by Jose Molina

The Jedi find themselves trapped by sustained Separatist attacks. Can the Gungans save the day?

Look out for: The Gungan army, back in action for the first time since *The Phantom Menace*!



P A D



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The most precious discs in the galaxy are here! Find out more about *Star Wars* on BLU-RAY!

PAGE 50

Every saga has a beginning! Kyle Newman takes a look at the first chapter of the saga: EPISODE I



PLUS: 22. DAVE FILONI // 32. RADIO WAVES
// 36. PROTOTYPE TOYS // 42. ALL-NEW FICTION
// 56. CLASSIC MOMENT



AIRDATE: SEPTEMBER 23 "PRISONERS"

Directed by Danny Keller

Written by Jose Molina

Seemingly crushed by the might of the Separatist assault, the only hope for the Republic is a Padawan and a Prince.

Look out for: The shark-like Karkarodons!

AIRDATE: SEPTEMBER 30 "SHADOW WARRIOR"

Directed by Brian Kalin O'Connell

Written by Daniel Arkin

Can Jar Jar Binks defeat a Separatist invasion led by the evil General Grievous?

Look out for: General Tarpals!



STAR WARS ROCKS!

Former Oasis guitarist Noel Gallagher, recently spoke of his love of *Star Wars* saga to rock magazine, *Mojo*.

"Even now it looks state of the art. You

know it's a big guy from Cornwall [sic] in a furry gorilla suit, but it doesn't seem to matter. It blew my mind, and I can't wait for it to blow my son's mind. Then I'll be

able to say to my son, "Wait until you find out who Luke Skywalker's dad is! It'll bend your head!" *Blade Runner* is Radiohead. *Star Wars* is Oasis!"

LAUNCHPAD

"WHAT A PIECE OF JUNK!"

STAR WARS FAN MARK DERMUL AND OTHERS HAVE SET OUT TO SAVE THE DECAYING LARS HOMESTEAD SET IN TUNISIA, RAISING FUNDS AND AVOIDING POLITICAL UNREST. WORDS: BRIAN J. ROBB

Parts of the galaxy far, far away are crumbling to dust, but *Star Wars* fans are coming to the rescue.

Belgian fan Mark Dermul organizes trips taking small groups of fans to Tunisia to visit the shooting locations used for *A New Hope* and *The Phantom Menace*. Over a decade, encompassing four different trips, he saw that one of the main remaining standing sets—the Lars Homestead "igloo"—was deteriorating due to the harsh winds and hostile environment of the Tunisian desert. "It had crumbled to all but a ruin. It was heartbreaking," recalls Dermul, talking with *Insider*.

Back from a trip in May 2010, three of the Tatooine "Pioneers"—Terry Cooper, Mark Cox, and Robert Cunningham—set up a Facebook page highlighting the plight of the Tunisian set. Surprised by the positive response, the group persuaded Dermul to help and they began to think seriously about restoring the Homestead to the condition it was in for filming, making it an attraction that *Star Wars* fans can continue to visit and enjoy.

RAISING THE FUNDS

To achieve their plan, the group needed funding. "We made serious calculations and decided the project would be possible if we could get enough money together in a short period of time," says Dermul. "Time is of the essence as the igloo's outer shell is suffering, but can be restored. It's the inside structure that will be more difficult, but that is currently still in good shape." A target of \$10,000 was set to mount a successful restoration expedition. It was a big task, but Dermul was confident that *Star Wars* fans would come through. "I have learned that many fans feel the Lars Homestead is a sacred place," he says. "Witnessing a sunset there, with John Williams' soundtrack on the iPod, was a



very emotional moment. We reached our goal in 10 months, with people donating as little as \$2 and as much as \$600. Every little bit helped. We've received close to 400 donations. People who've donated \$50 or more are in for a special treat. Some of the Homestead panels cannot be salvaged. We plan to bring back a couple of those panels and ship out small pieces of the igloo to fans who donated."

Dermul also felt he needed permission from Lucasfilm, which didn't object to fans attempting a rescue, although it declined to get directly involved. "We were thrilled they allowed the use of two images from the movies on promotional cards," he says. Finally, there was the permission needed from the Tunisian authorities—and the unexpected complication caused by recent turmoil. "When we first heard about the political unrest, we were terrified. While our hearts went out to the people, they'll have to forgive us for the fact that our first

thoughts were about the project," admits Dermul. Several months later, things seem to have settled, and the Tunisian authorities have assured the team that it is safe for them to travel and do the planned restoration work. Paperwork has had to be redone, and it's taking time. "We'll get there," says Dermul. "I'm confident of that."

HARSH CONDITIONS

With the funding in place, and things quieter in Tunisia, Dermul plans a major expedition in Spring 2012, around the 35th anniversary of *A New Hope*. As well as a group of fans, Dermul will be taking a professional builder and a documentary maker along. "The group will consist of the four core members, a stucco worker who will be able to instruct us, and a videographer. The funds donated will cover travel expenses, local purchase of tools and materials, transport and security on site, and the creation of a bronze plaque that will explain the project. Our biggest challenge will be working in the harsh conditions and negotiating with the local authorities to protect the site." One member of the team will be recording the work as it happens to show to those who can't be there. "We hope to have a short 15-minute documentary ready by August and to hopefully show something at Celebration VI," says Dermul. "The video

will be uploaded to YouTube, so everyone can see it for free. This is all non-profit. If we have a longer DVD later, it will be sold at cost." The possible DVD and a book will serve as a record of fans' heroic efforts in rescuing a true movie icon.

"*Star Wars* is truly a global phenomenon, and this is a project for the fans, by the fans," Dermul adds.



ENGINEERS BUILD REAL LIFE STAR WARS VEHICLES!

Homemade Hoverbike and General Grievous Vehicle Built by Engineers

Inspired by such *Star Wars* vehicles as the speeder bikes from *Return of the Jedi* and Luke's floating landspeeder from *A New Hope*, Australian engineer Chris Malloy has invested his time and money in building a real-life hoverbike.



Arguing with a friend about what such a vehicle might look like, Malloy set out to build one. He custom-built the airframe for the vehicle and attached it to a 107-hp BMW boxer-twin engine. Horizontal rotating wooden blades encased in a protective grill make the vehicle safer for a human to ride. Malloy has practical uses for such a vehicle in mind, such as farmers being able to travel to check up on their livestock on Australia's massive farms, or allowing engineers easy access to remote power lines. However, he couldn't deny the simple cool factor in having such a unique ride.



The base vehicle has been completed and some simple tests conducted, but Malloy reckons he needs an additional \$40,000 to finish the work. The completed bike could be capable of reaching heights of 10,000 feet and an airspeed of 150 knots. A safe design was of foremost concern, Malloy says. "The hoverbike was designed with safety as the overriding factor. If you have ever flown and pre-flight checked a helicopter you will appreciate the simplicity of this design," he adds. "The hoverbike has triple redundancy, which requires at least two other components to fail before you might have a serious airborne failure."



More Australians—this time students at Adelaide University—are working on a two-wheeled electric vehicle that resembles General Grievous' dramatic ride from *Revenge of the Sith*. Called EDWARD—which stands for Electric Diwheel With Active Rotation Damping—it is a simple car featuring two huge wheels and the rider's seat strung between them. The car has a top speed of 25 miles per hour, and is powered by two sealed lead acid batteries that last about an hour.

FANS HELP BABY LEAH Funds Raised to Combat Mystery Illness

Star Wars fans have rallied round to raise funds to help investigate a mystery illness that has struck four-month-old baby Leah Esquenazi. The child of Los Angeles *Star Wars* fans Zev and Frani Esquenazi has been struck by an unknown movement disorder and breathing problems, but doctors are having difficulty determining the cause.

Fans and *Star Wars*

professionals have heightened awareness of the case in the media and raised over \$15,000 in donations to help fund medical care for baby Leah (not named after *Star Wars*' Princess Leia, but after Frani's sister). Chewbacca actor Peter Mayhew and *The Clone Wars* voice actor Stephen Stanton (Tarkin) are among those who've made donations, while Lucasfilm fan relations advisor Steve Sansweet has been helping raise the profile of the case.

To find out more about how you can help, visit: <http://princessleahdiaries.blogspot.com/>



STAR WARS

OCTOBER 2011

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LAUNCHPAD

HORNBY SCORES STAR WARS SCALEXTRIC

Model Train Firm Promise X-wings and Speeder Bikes!

U.K. train-set and slot-car maker Hornby negotiated a license to create a range of Scalextric *Star Wars* products for its existing slot car line. Speaking of the deal, Hornby CEO Frank Martin said the company expects, "that we will get a fantastic reaction to our new range of speeder bikes and X-wing fighters."



EXCLUSIVE!

First look at *Star Wars: The Blueprints*

The mean streets of Mos Eisley are mapped out in this exclusive look at *Star Wars: The Blueprints*. This deluxe hardcover showcases more than 250 of the original and

unpublished technical drawings created for all six films of the *Star Wars* saga. Look out for a full preview in a forthcoming *Star Wars Insider*.



MOS EISLEY

IV

SUN MON WEDLEY ALLEYWAY DRWINGS	
DETAIL, PLAN AND ELEVATIONS	2000, NO. 12
SCALE: 1/8"=1'	DRAWN FEBRUARY 9, 1975
DRAWN BY: GIG. BOGARD	

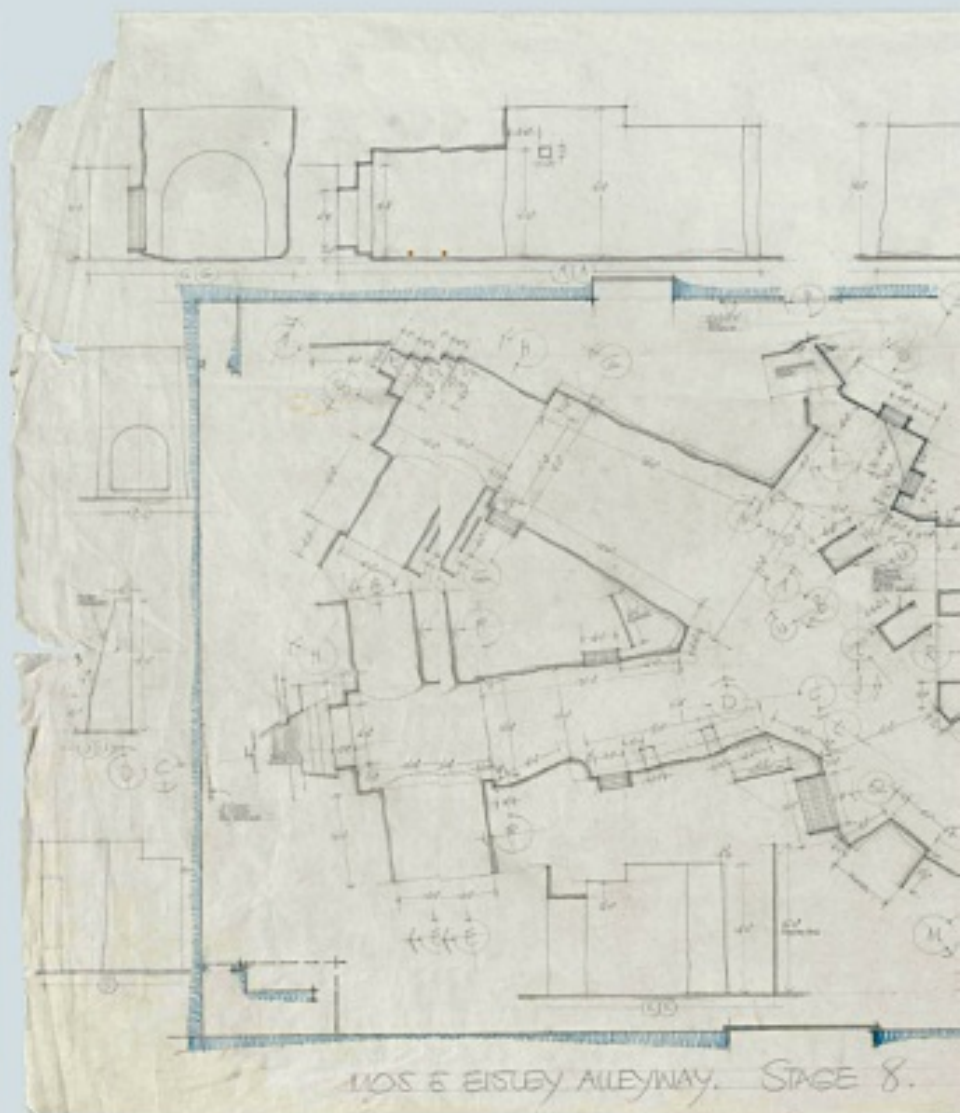
SUN MON WEDLEY ALLEYWAY OUTSIDE PLAN	
DETAIL, PERSPECTIVE POOL	2000, NO. 13D
SCALE: 1/8"=1'	DRAWN FEBRUARY 9, 1975
DRAWN BY: GIG. BOGARD	

Most people who see *Five Wives*, even experts, would not suspect that several scenes later Elinor displays—like the example, Lake and the hanging scene—the same Lake while being held as an Imperial spy—was in fact filmed on Stage 4 in Elinor's trailer. By applying real cameras, a sky-lighting technique, and lateral perspective, the Elinor set-department created a sense of distance that was unconsciously doubled for Tannius viewers. (Pencil perspective is a key skill that theater technicians learn early on in their career because, as they learn, through mathematical equations and technical sketches, artificially diminished to make, for example, a 3-foot-long background display seem like a 50-foot-long display.)

"We had some very good comic artists in those days, and a guy that's worth his salt really pay-off."

says Reynolds. "So we certainly used those buckings more often."

“Of course, the morning activity of creating these complex new fabrica is all on its production designer. “I’m complaining to someone the other day, saying ‘It’s driving me crazy, because it’s so absolutely time-consuming,’ and Bruce shouts ‘Blasting.’ ‘You work seven days a week, but you still can’t do everything,’ Caluso and Wilford [Bajala, who polished the final draft of *Blue World* asked, ‘Why can’t you delegate it to somebody else?’ I said, ‘Because you don’t. It seems one another way.’ ‘You cannot please in a place of work, you know, ‘cause it doesn’t come out the way you want it.’ ‘That’s the position.’”

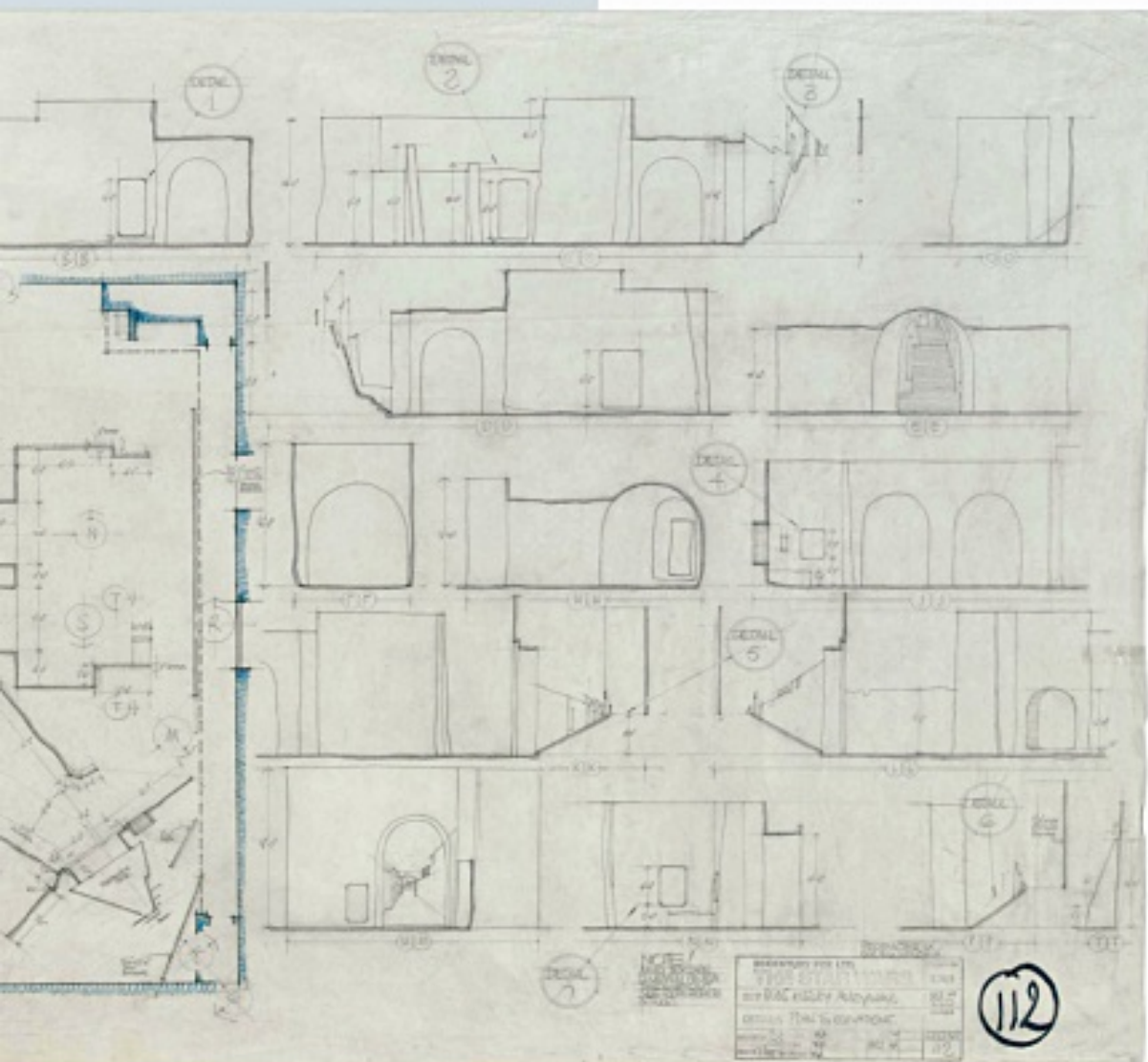


MISS USA IS A STAR WARS FAN

Alyssa Campanella has nerd credentials! Beautiful people can be nerds, too! New Jersey native Alyssa Campanella, the new Miss USA, has revealed she grew up watching *Star Wars* and is a huge fan of fantasy entertainment. "I watch *Game of Thrones*, I watch *Camelot*—I'm a huge geek," she told the Associated Press. She's been modeling since the age of 16 and will now be put forward to represent the USA at the Miss Universe event in Brazil this September. May the Force be with her!

WIN ROBOT CHICKEN GOODIES!

We've got 5 sets of *Star Wars Robot Chicken* gear including the DVD of *Star Wars Robot Chicken III* (available now on DVD and Blu-ray), an iPhone cover, and a T-shirt to give away. Simply write to the address on page 3 before October 30!



AT BOWLING GREEN (LEFT) Taken at The Star Wars Heritage of the
Days of the Republic (Star Wars) and the Star Wars (Star Wars)
THE STAR WARS (Star Wars) and the Star Wars (Star Wars)

INTERROGATION DROID!

ADMIRAL MOTTI MAY HAVE CHEATED DEATH AT THE HANDS OF DARTH VADER, BUT HE MET HIS END WHEN THE DEATH STAR WAS LATER DESTROYED. *INSIDER* REACHES OUT TO MOTTI HIMSELF, RICHARD LEPARMENTIER, TO SEE HOW HE'D HAVE STAYED ALIVE HAD HE ESCAPED. INTERVIEW BY CHRIS SPITALE



Above: His lack of faith disturbs us! The Interrogation Droid catches up with the hapless Admiral!

Why do you think Tarkin intervened in *A New Hope* and told Vader to release his death grip on Motti?

There was no way Tarkin would let Motti choke to death. He was the only one who knew how to drive the Death Star!

Motti would likely have been ordered into the Battle of Hoth, perhaps as second commander to AT-AT Blizzard 4, the Walker that Luke destroyed with a detonated charge. How would he have steered clear of the danger zone?

Motti was an animal lover, and this kid had shot womp rats back home! He later slept in a dead tauntaun!

Motti's pride wouldn't let that kid get another lucky shot, but with only a provisional license for the AT-AT, he'd have already debarked.

But wait! Motti is then commanded to lead a platoon of snowtroopers into Echo Base, only to open a room full of hungry, carnivorous wampas, who immediately sever all of his troopers' arms. How does he avoid being "lunch"?

Motti was a "wampa whisperer" and he'd be able to communicate with them and escape!

Motti gets a moment of respite aboard a Star Destroyer, but it's short lived when his crew must chase the *Millennium Falcon* into an asteroid field. How does he keep from getting choked a second time when Vader discovers they've lost them?

He asks Admiral Ozzel to cover for him, telling him he can use his lakeside condo on Naboo for his next vacation. He didn't know Vader was going to kill him.

The Emperor places Motti in charge of getting the second Death Star ready for his arrival, but they are behind schedule. How does Motti justify the delays when Lord Vader arrives? He goes down to the depot and hires a bunch of out-of-work Jawas and Wookiees to finish the work. He's not going to risk angering Vader a second time!



NAME: RICHARD LEPARMENTIER
ALIAS: ADMIRAL CONAN ANTONIO MOTTI

FIRST APPEARANCE:
*Star Wars: Episode IV
A New Hope*

Motti is on the Star Destroyer *Executor* during the Battle of Endor, but it suffers a severe blow and nosedives into the surface of the Death Star. How does Motti escape that sinking ship? He quickly moves to the back of the ship and avoids the worst of the crash.

Motti seeks refuge aboard the second Death Star, watching the space battle rage before him. What would he have done when he saw the *Millennium Falcon* flying into a vulnerable area? After the first Death Star went down, he had spare keys to all the escape shuttles and pods onboard. There's no way he was going to get caught out again! ☹

INTERROGATION DROID:
RICHARD LEPARMENTIER



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HOPE!



KAYLEEN WALTERS, SENIOR
DIRECTOR OF MARKETING
AT LUCASFILM, REVEALS
WHAT TO EXPECT FROM
STAR WARS *THE COMPLETE
SAGA* ON BLU-RAY!



Fans have been asking for HD releases of the *Star Wars* movies for a long time. Why now?

We wanted to wait until we could deliver the best possible experience for the audience—the films have never looked better! *Star Wars* is consistently listed as one of the top movies people want to see on Blu-ray, and Blu-ray is now at a point that it has substantially penetrated households, so many fans will be able to experience it in this spectacular new way.

What are the challenges involved in converting a series of movies that are up to 35 years old into High Definition?

We wanted to create the best possible visual and audio experience for the home audience while maintaining the artistic integrity of the movies. We had previously done a meticulous, industry gold standard

restoration when the films were first released to DVD, so we had a great base to start from. We also made some technical improvements from the previous restoration—including some color matching, most notably on the lightsabers—for this release.

Given the wealth of material to choose from, how did you decide on special features?

It was an extraordinarily long process sifting through decades worth of archived material. We



Look out for cool details, like the familiar looking drinks dispensers at the cantina.



The surface detail of the Death Star can be seen with even greater clarity in the Blu-ray format.

HAN'S GIRL!

NO, NOT PRINCESS LEIA, THE OTHER GIRL! *STAR WARS INSIDER* TRACKS DOWN HAN'S GAL PAL FROM THE MOS EISLEY CANTINA, THE ALLURING JENNY, OTHERWISE KNOWN AS ACTRESS JENNY CRESSWELL! **INTERVIEW BY MARK NEWBOLD**

How did you wind up playing Han Solo's girlfriend in the Mos Eisley cantina?

I'd had drama training and I'd always wanted to do acting. I had two and a half years on *Space: 1999*. It was a really nice part and then, sadly, when it was going places they took it off the air.

I went for an audition for the cantina scene for this film called *The Star Wars*. You never know what an audition is really for until you get the part! It was a very strange film to work on. This particular job stayed in my mind. Not because it was *Star Wars*, but at the time quite a few of us thought it was a load of rubbish. We were in a dark cavern with a load of freaky creatures. I thought This



The mysterious "Jenny" entertains Han Solo. Sadly their relationship wasn't to last!

won't be a success! And how I've eaten my words since!

Tell us a bit more about the character of "Jenny".

I was so fortunate because I had this really lovely outfit, which was brown suede with thigh-high boots.

They built the part up, with me meeting and greeting Han Solo as he comes in, and sitting on his knee in the corner. My vivid memory is of Sir Alec Guinness (Obi-Wan Kenobi) coming on to the set. He had to come and sit with us and there was an immediate hush, an absolute hush, when he walked in. He had an incredible presence.

What was the atmosphere like in that "wretched hive of scum and villainy"? We were there for quite a long time. I'm sure it was a week or two. It was very, very hot on the set and they kept puffing all this smoke onto the set to create the atmosphere. I remember thinking this was not very pleasant. The masks and the prosthetics were just so incredible, but I felt so sorry for the actors because they got so hot. They kept having to lift them up to breathe properly.

What was the weirdest thing you saw? I had quite a few chums working on the film. My friend Pam Rose (Leesub Sirlin) had an egg head. We just fell

included the things that we thought fans would most want to see from previous releases, but much of our focus was on finding new things that will hopefully surprise and delight fans.

What were the most surprising things you discovered in the vaults?

The fans will probably be most excited by the extensive amount of deleted and extended scenes, but we have more than 40 hours of special features, so there's something for everyone.



The high resolution image allows viewers to see greater detail, whether on the open plains of Hoth or the claustrophobic confines of Cloud City.

about laughing when I first saw her. I said, "Oh, you've got the short straw darling!"

I remember two extremely tall girls on the set—I think they were all in blue. There was music playing to add to the strange atmosphere of the cantina.

How did you find the George Lucas to work with as a director?

He was a very efficient, very quiet man who just went about his business and knew exactly what he wanted. He certainly wasn't a big name at the time, but there was a certain aura around him.

What was it like working with Harrison Ford, and how was the kiss?

Harrison Ford was not well known then, but it was still exciting to meet him and Mark Hamill. Mark was great

fun. He was always very chatty. Harrison was very shy and quiet and kept to himself. He was fine doing our scenes together. As for the kiss: He won't remember it, but I certainly do!

Your character has been named Jenny by the fans, but nothing has ever been confirmed.

I don't think she has a name! I haven't even got an action figure! I'm really disappointed about that! Her outfit was so lovely.

What did they tell you about why your scenes hadn't made the final cut?

I was told that the only love interest they wanted (for Han Solo) was Princess Leia. They didn't want to make it any more complicated. Hopefully it was that and they just didn't think I was rubbish!

Do you go to conventions or get fan-mail?

I have been to some conventions. I just can't believe the people from all over the world that I've met. They

spend a fortune to attend, and it means so much to them. I get letters from all over the world; it's quite touching. They're always very polite letters, asking me to sign an autograph or something. Being a part of *Star Wars* never quite goes away.

What's it like to play a small part in such a huge phenomenon?

I really didn't think about it at the time. It was only years later that I thought, *That film was just incredible.* It was such a big team effort, and there were some great people working on *Star Wars*. It's a great privilege to have been a small part of it, although I think I would have treasured it more at the time if I'd known how huge it was going to be.

The fact that I was in a scene that wasn't in the finished movie didn't seem to make any difference to the fans at the conventions I attended: they were still lining up to say hello! If the interest is out there then certainly, I would love to do some more conventions.

Jenny Creswell in *Space:1999*
© A&E/ITV Global Entertainment



Background details, like the denizens of Jabba's palace can be seen in more detail.

Return of The Jedi, got an amazing reaction at Celebration V. How did this affect the project?

By the time of Celebration V, we'd already locked the scenes that were to be included—so the audience reaction didn't necessarily affect the course of the project. It did, however, indicate that we'd made some cool selections. It was a validation that this content was going to be very exciting for fans.

Can you talk a little about the creation of the menus for the set?

The menus are works of art. With the bonus disc menus in the saga collection, each planet represents a different theme, or aspect of a movie's production. It's a very cool and intuitive way to navigate through the content—while navigating through the locations of the movies themselves.

The deleted scenes are possibly the most eagerly awaited part of the set. What will be included?

There are all sorts of things that hardcore fans have been whispering about for years: Luke's friends at Tosche Station; the scenes with Biggs on Tatooine; the wampas' attack on Echo Base. That's just the beginning. There are plenty of surprises.

The deleted scene showing Luke completing his lightsaber from



C-3PO and R2-D2 shine like never before!

How important was it to honor the fans with a documentary about the costumers of the 501st?

We made this documentary after working with the 501st for the 2007 Tournament of Roses Parade, and it's a great piece. We've got the best fans in the world, and they deserve recognition for their passion and enthusiasm. This is a fun way to showcase the group, as well as some of the guys and girls behind the helmets.



Color-corrected lightsabers are just one of the modifications made on the Blu-rays!

"MY BEST FRIEND WAS A JEDI!"



Above: Luke and Biggs reunited on Tatooine! Right: Luke, Camie (Koo Stark), Fixer (Anthony Forrest), and Biggs (Garrick Hagon).

MUCH OF GARRICK HAGON'S ROLE AS BIGGS DARKLIGHTER WAS LEFT ON THE CUTTING ROOM FLOOR. UNTIL NOW. . .

INTERVIEW BY: JONATHAN WILKINS

How did you get the role? The audition was fairly simple; we were just actors lining up to go in to meet George Lucas. I was told that George probably wouldn't say very much, but I should keep talking. I must have babbled on about my experience in Morocco, and he was obviously thinking of shooting around that region. I had spent 15 months in various deserts on a film, so we talked about it. I later heard that he was scoring us all! One of the casting directors said, "You got seven." Seven must have been a good number, because when I met Mark Hamill in the wardrobe department, we had a huge hug, and he said, "You're my best buddy and you got one of the best parts cast here, aside from Alec Guinness." It was a splendid part to get and a splendid costume to wear!

Did you enjoy wearing a cape? I actually bought one exactly like the one I wore! It was also quite dashing combined with the leather trousers and the boots, with the Russian shirt. It was put together by our costume designer, John Mollo.

Do you know where the name "Biggs Darklighter" came from?

I wish I did know. I guess Biggs might represent something to George, but I don't know what and I never asked him. At the time it was just another name. Darklighter is a fascinating name because it's an oxymoron—it's dark and it's light—and there's a slight mystery about it. The guy could be tough and a good Rebel fighter, and also he's a good friend to Luke.

How did you feel about the dialogue? I always like to quote my dialogue. I think George was poetic with his words. Lines like, "You're gonna end up the dark spot on the down side of the canyon wall," has a nice ring to it. Mark and I cut lines, with George's approval. I cut, "We're a couple of shooting stars that will never be stopped." I said, "We can't say that," but I wish we had. When I'm signing photographs I often write that.

"WE'RE A COUPLE OF SHOOTING STARS THAT WILL NEVER BE STOPPED."

How do you feel about the scenes that were cut? Maybe I should have said my lines faster. I think the problem was it



sets the story off in a different direction. You follow Artoo and See-Threepio from the start, and then all of a sudden you're bang into another story about Luke and Biggs. It takes over from those two robots leading us into the story. I really enjoyed acting with Mark, and we had a strong sense of camaraderie in our scene at Anchorhead. There was a strong relationship among us all. Koo Stark (Camie) had flown down from London with Anthony Forrest (Fixer) and we were just like a gang.

What are you up to these days?

I finished a couple of films last month, *The Expatriate* with Aaron Eckhart, who's a lovely actor, and another one we shot in Spain called *Red Lights* with Sigourney Weaver. I do a lot of audio book production and reading. I've got a company called The Story Circle. I've done about 170 productions and we're still going strong!



The artwork has surprised and delighted a lot of fans. How was the image of Anakin and Luke chosen?

We really explored every possible option when it came to the artwork. *Star Wars* has so much iconic imagery, but it speaks to different audiences in different ways. The trick was coming up with a composition that spoke to the saga's core themes in such a way that everyone could relate. It was a challenge, because we wanted to present something brand new, but which connoted the full history of the films. We wanted to capture the epic and emotional themes of the saga.

How involved has George Lucas and the team at Skywalker Ranch

been in supervising the project? Everyone's been very involved. George is obviously very much invested in how *Star Wars* is presented, so everything went through him for approval. Matthew Wood and his team at

Skywalker Sound were instrumental in presenting the best possible audio mix. And ILM (Industrial Light & Magic) oversaw high definition restorations to make sure that it was true to the artists' original vision. 🙌



IN A FIX WITH FIXER!

ACTOR/MUSICIAN ANTHONY FORREST'S ROLE AS FIXER, LUKE SKYWALKER'S ICE-COOL FRIEND BACK ON TATOOINE. HIT THE CUTTING ROOM FLOOR. WITH HIS PERFORMANCE INCLUDED IN THE BLU-RAY SET. HE LOOKS BACK ON HIS TIME IN TATOOINE.

INTERVIEW: JONATHAN WILKINS

What was the audition process for *Star Wars* like?

Funnily enough, when I read some lines for George, I was actually reading lines for Han Solo.

What did you think of Fixer?

I thought he was someone in an unusual position in that remote area: he was the only one who had a girlfriend! He didn't want to go anywhere; he wasn't interested in fighting galactic battles. He's got his girl, he's got his gig, and he's happy where he is. Why would he want to risk his life?

The whole gang has a really good rapport on screen.

That's really due to being in an isolated location in Tunisia. We had not met each other until a couple of nights before. There was

an opportunity to interact as a close group because there was nobody else there. It was a time of year when there was not a lot of tourists. So we just bonded.

What do you think became of Fixer after *A New Hope*?

I think, once Luke is gone, Fixer would end up on the run because Camie and he are associated with him. It would then be funny if the sandtroopers came to investigate, especially if the one I played came knocking! [Forrest also played the sandtrooper who falls for Obi-Wan Kenobi's Jedi mind trick]

How much say did you have in your costume?

None really. George Lucas has a vision and that vision was very complete, from wardrobe to machinery. George wanted to make sure that there was

a certain grittiness to our costumes to make them feel and look like real clothes. I remember the boots I was asked to wear. I can say that George should never get a job as a shoe designer because they were so uncomfortable! They were pieces of wood cut like a shoe and were really difficult to walk in.

Finally, there's a Fixer action figure after all these years!

I was looking through the details if they got the costume right and things like that. It's a pretty good representation. They did a really good job on it!

EXPANDED

Keep up-to-date with Anthony at www.awforrest.com

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MY STAR WARS

FROM JEDI MASTER TO OSCAR ANNOUNCER, TOM KANE'S VOCAL TALENTS HAVE MADE HIM AN IN-DEMAND VOICE ACTORS. HE TOOK A BREAK FROM HIS BUSY SCHEDULE, WHICH INCLUDES VOICING YODA IN *STAR WARS: THE CLONE WARS*, TO EXPLAIN WHY HE LOVES THE SAGA!

INTERVIEW BY JONATHAN WILKINS

When did you first become aware of *Star Wars*?

It was the day it opened, May 25th, 1977. I lived in Kansas, and was only 15. I'd never heard of it. But it was the last day of 9th Grade, and a friend and I were bored. We decided to look through the paper at the movie ads and saw the full-page ad, which was the movie poster. My friend said, "How about this *Star Wars* thing?" My exact words were, "I don't want to see that. It looks dumb." Well, we ended up seeing it anyway, and the world changed. Years later, I told this story to George Lucas and he said, "Well, do you feel differently now?" Uh, yeah!

How did you react after seeing the movie for the first time?

Come on! It was opening night and the first showing of *Star Wars*! My mouth fell open within 15 seconds of the end of the opening crawl and didn't shut for two hours. I went back the next day to see it again!

Do you have a favorite *Star Wars* toy?
My trusty Hasbro ForceFX lightsaber!

Do you have a favorite scene?

Oh, too many to count! That first glimpse of a Star Destroyer that went on forever; Vader's display of the Force in the Death Star conference room; Threepio and Artoo walking across the desert with the giant reptile skeleton in the background, and so many more.





Can you reveal an exciting fact about yourself that fans won't know?

Before I had a license, my 86 year-old grandmother climbed on the back of my motorcycle, and I took her to see *Star Wars*. She came out of the theater grinning from ear-to-ear and said it was one of the best movies she had ever seen!

Where did you sign your first *Star Wars* autograph?

It was at Celebration IV in 2007. I had never been to a convention before that. It was an amazing experience.

**STAR WARS
CELEBRATION IV**

Tom Kane

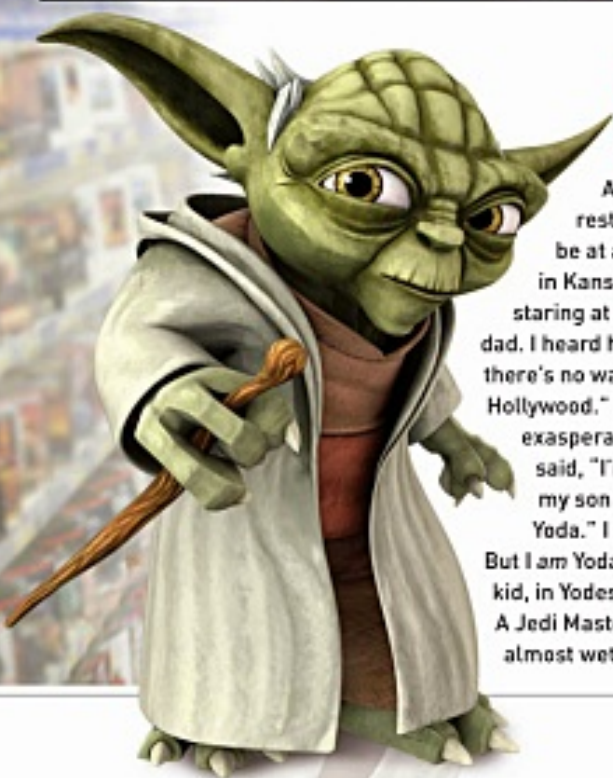
What's your favorite *Star Wars* movie?

The Empire Strikes Back, because, well, it's *Empire*! And it's got Yoda, and more Darth Vader, and more of everything.



Where is the strangest place you've been recognized?

At a urinal, in an airport restroom! Next to that would be at a Blockbuster video store in Kansas City. A kid just kept staring at me, and whispering to his dad. I heard his dad whisper back, "Honey there's no way. I'm sure that guy lives in Hollywood." The kid kept it up until the exasperated Dad came up to me and said, "I'm sorry to bother you, but my son wants to know if you're Yoda." I said, "Well, no, I'm not... But I am Yoda's voice." Then I said to the kid, in Yodese: "Most perceptive you are. A Jedi Master you have found!" The kid almost wet himself!



SEASON FOUR

SECRETS

AS THE EPIC FOURTH SEASON OF *STAR WARS: THE CLONE WARS* HITS TELEVISION SCREENS, SUPERVISING DIRECTOR DAVE FILONI REVEALS SOME EXCITING DETAILS ABOUT WHAT'S TO COME!
WORDS: JONATHAN WILKINS

Fast season could be summed up as "Secrets Revealed," what kind of journey are you taking us on this time?

I think one of the big things, and it's something that fans have definitely asked for, is that we have some pretty epic-scale battles. We've done them in the past, but really only one a year. This season, I think the fights reach a new level right from the get-go. The things we experimented with in the "Landing at Point Rain" and "ARC Troopers" episodes, which were maybe one or two acts of a battle, are now becoming a whole arc over three or four

episodes. We're executing these battles on a scale not seen before. So the battles are the big buzz this year. But you also get secrets and all kinds of other things.

What makes a great *Star Wars* battle sequence?

It's strange, but I think there's a lot of real-world authenticity to them. With the original film, a lot of the battle footage—like the battle above the Death Star—was cut using stock footage from World War II films. That was the inspiration for the movements of the X-wings and TIE fighters. You actually have to take the

fantasy, space-oriented action sequences and set them firmly in the reality of war.

When we were kids, we saw four or five Walkers assaulting Echo Base. Now we have the ability to put a *hundred* Walkers in battle! We have these grand images of gunships dropping down massive tanks and AT-RTs, with hundreds of them running across the battlefield. We're trying to reach a level in the *Clone Wars* where we can have many more troopers in play. At times, they're not even battling droids but different Separatist factions; that's obviously a new twist and it's pretty exciting.



The first couple of episodes of Season Four have an aquatic setting. Did the Kamino sequences help prepare for that?

I don't think that we necessarily did those saying, "If we're good at this we can achieve it again." We did have a lot of confidence going into these episodes from what we had done on Kamino, but there you're involved with the water for a surprisingly small amount of time. That was really just us figuring out how to get water in there, the sense of an ocean and movement on that scale.

For these episodes we're really underwater the entire time, which presented a lot of new challenges—not least of which was creating animation while keeping the characters buoyant. We wanted the cameras to feel like scuba cameras, and so the camera movements are slightly different than the ones you

normally see in an episode. And we definitely kept using this new tool, which you saw in "Wookiee Hunt," that populates these environments with many small details. In these episodes, we created a lot of coral and barnacles, which makes it feel as rich and dense as an ocean environment should be.

Those episodes mark a huge visual breakthrough for the show. What's the next big challenge?

I think the challenge—and I'm sure Joel [Aron, CG Supervisor] would agree—is now that we've achieved so much of what we set out to do, how well can we continue to do that. We need to see how we can sustain and further it.

In one of the battles in the Season Four premiere there were so many combatants on screen that we had to

remove 5,000 characters. And there are still *thousands* of characters at war in that episode! That gives you a sense of the scale we're trying to deal with now when we say we're doing a battle. We've been pretty clever with camera angles and so on in the past to hide things, but now we really want to pull out and have several shots that show this massive conflict. You saw something like that in *The Fellowship of the Ring*, where they're battling in Mordor. The camera pulls out and you see the epic scale of the armies, and then there are a lot of shots up close. Or the way that in *Revenge of the Sith*, we pan over the edge of the Jedi cruiser and reveal the battle over Coruscant. We suddenly saw this massive space battle on a scale we hadn't seen before in *Star Wars*! Those are the visual cues for what we're doing with combat in Season Four.



As the show has become more and more established, have the movies become less of a point of reference in terms of style and tone?

Not at all, actually. Just this week, I was talking with Kilian Plunkett [conceptual artist] and Joel Aron about my desire to push the design of *The Clone Wars* even closer to what we saw in *A New Hope*. Up to this point, we've had a lot of holographic screens and what seem like computer laptop screens, which seem to me an aesthetic that existed in the prequel films. They work especially well in conjunction with the separatists. But when you look at Roger Christian's production design for the original films, there's a lot of smaller greeblies and switches that they would have had on hand in the '70s and early '80s. So both the prequel films and the original trilogy are a constant point of reference. We go to them for all sorts of inspiration and to make sure that our show never flies out of control in its own direction.

At the same time, I think that our own aesthetic of what the characters and the environments look like has been drastically improved. "Wookiee Hunt" set a new bar for the animation and environments.

How has having the writers' room affected the show?

I think it's been one of the greatest things we've done. In the first two seasons, we didn't have the type of environment where we were all together with George Lucas. It was me and probably two writers with George, and George would maybe hand out an outline; there wasn't as much discussion



about the subject, and a lot of details came much later. Having writers like Christian [Taylor], Katie [Lucas], and Matt [Michnovetz] on board really allows for a much better discussion right from the start of the story creation. I think you get a lot more energy that way, a lot more excitement around the idea, and you actually find flaws a lot faster. It's just great because you get all these different points of view. You accept some ideas and some you don't.

In the past, George has always been there as a kind of referee, ruling on what makes it and what doesn't make it, and you learn to tell Star Wars stories the way he likes to see them. But it's been a hugely important thing for us to have a writers' room. All the writers that we use are just great, I can't say enough about them. I think they've all brought a new level to the recent season that we didn't have before, and the dialogue matches the tone that's being set visually in *The Clone Wars*.

Our directors have matured greatly too, and we have learned to push ourselves to create bigger and bigger action sequences, like when the ship crashes on the beach in "Wookiee Hunt." So it's the combination of both the writers and the directors understanding what's going to make the most impact as a *Star Wars* story.

The scripts seem to be getting more thought-provoking. I think so. And when you look at the different shows that most of the writers had been working on, you can see they brought that experience to *The Clone Wars*. We have a lot of fun, but we also deal with some pretty serious subjects in those battle episodes. Even if we're just dealing with Threepio, we want to look at him as a character and say, "Where did he come from? Where's he going to go? What was his past? How would he really deal with Artoo?" These writers are a great group to discuss those topics with. Even though they're not here at Skywalker Ranch on a daily basis, I can call or email them any time and we work things out right to the time we shoot it. It's a great asset to have all of them.

There was a sense last season that things were being put into place which would pay off later. Will there be pay-offs this season? I think you'll definitely see more of a thread connecting many of the stories. We started journeys for a couple of different characters in Season Three. We've been on the journey of Ahsoka and watched her character evolve; we sent Ventress on a really unique path; and we introduced a new character, Savage Opress. You're going to get answers to some questions about those characters in Season Four. And then there's the clones—they're going to hit a pretty critical point this season, and Rex has his own arc. So I think you'll start to feel the threads connecting as we move forward because things are more linear now; even though we're using more story arcs, they all work together.

James Arnold Taylor told us he's very intrigued by the relationship between Obi-Wan and Ventress. Will we ever see anything more between them, and perhaps a hint at their past relationship?

I've always wanted them to have this bizarre, flirtatious relationship, even though she's kind of the bad apple and he's the good guy. With the changes to Ventress' character, it makes you wonder what would happen if they did meet again and what kind of situation would draw them together. It might be possible to see them interacting more as we move forward. It would definitely hark back to where they've been in *The Clone Wars* series, but it might be a bit different to what we've seen.

That's one of the exciting things about the dynamic changes to Ventress' character. I'm not saying she's a good guy—hardly! But she definitely learned a big lesson last year on the trail with her master, Count Dooku. She has a lot of room to grow in many different directions, and it will be interesting to see the characters we know so well, like Obi-Wan, reacting to those changes.

Walter Murch is directing an episode of Season Four. How did you find working with him and how did he adapt to working in animation? Walter was brilliant—that's one word that

"IN ONE OF THE BATTLES IN THE SEASON FOUR PREMIERE, THERE WERE SO MANY COMBATANTS ON SCREEN THAT WE HAD TO REMOVE 5,000 CHARACTERS."



BIG FISH!
Admiral Ackbar, the Mon Calamari commander of the Alliance Fleet, has become an iconic figure in the *Star Wars* universe—despite the fact that he had just a handful of lines in *Return of the Jedi*.

Since that film, his life and times have been lent more depth by the Expanded Universe, and nowadays this endearing but accomplished military leader is more admired than ever. "Ackbar has had this groundswell of popularity in recent years," Filoni agrees. "I didn't know fish-headed people were in such high demand! But his line, 'It's a trap!' really seems to have caught everybody's attention."

The all-important question is, of course, will the Admiral be making an appearance in *The Clone Wars*?

"He definitely will make an appearance in the show," Filoni tells *Star Wars Insider*. "It makes sense to see some of the guys that play such a major role in the battles of the original trilogy, especially given Tarkin's appearance. And it's great to see him out there in his younger state, perhaps more in the thick of it than we ever saw before. But there were some fun challenges to resolve. I mean, he has such an iconic voice, but you have to ask yourself, 'Did he sound the same all those years before when he was a younger fish?'"

We don't yet know what role Ackbar will play in the show, but Filoni is quick to tell us something he won't be doing. "I can tell you he's not going to be saying, 'It's a trap!'" he laughs. "That would be ridiculous!"



definitely describes him. We didn't know what to expect as he's such a legend, but he came in and worked with us just like any other director. He had an acute understanding of detail and timing. And he was a real pleasure to work with; he knew everything about his episode inside and out. He really delivered an incredible episode, and one that was very complex.

The great lesson for us all was the attention to detail Walter showed. I don't think he treated it differently than any movie he would shoot; it just happened to be animated. That's an important point for people to understand: it's still a movie. You're still shooting images like in live action. You have a little more control over certain things and less control over others, but he's such a professional, and he understood that dynamic really quickly.

Will he direct another episode?

I think it's possible. I've spoken to him since and he seemed to have a great time working on it. We've been really lucky with all our guest directors, Robert Dalva, Duwayne Dunham, and now Walter Murch. All three of them have been incredibly gracious with us and fun and professional to work with. They seem to have a great time working on *Clone Wars*. I think we seem to be, dare I say, a young group that's excited about what we do every day. My hope is that it's infectious. It would be great to have them all back.

Would you like to see George Lucas direct an episode?

Oh, wow, that would be something! It has briefly come up in the past. You know, with

George I would never say anything is out of bounds. If George came in and said, "Dave, I want to direct an episode," I'm not going to say, "Well, I'll see if I can fit you in!"

That would be a treat not just for the fans, but for everyone in Lucasfilm Animation. It would have to dig deep into the "Let's make it even more spectacular than normal" box. But we always try to make every episode spectacular because he's going to watch it. He is the critical audience that sees everything that we do and approves it at the end of the day, basically telling us if it's good or not.

"A LOT OF THE DIALOGUE YOU HEAR IS GEORGE LUCAS' DIALOGUE!"

Do you think he'd ever write an episode?

Technically, George is involved in the writing of all the episodes. His hand is apparent. I'm not sure if fans realize that, but a lot of the dialogue that you hear, by Anakin and Obi-Wan especially, is George Lucas' dialogue. When he and I edit an episode, he sits down with me and will provide a lot of dialogue for the characters. He's always involved with everything that we're doing. He's active in every aspect of the writing. He reads all the scripts, and many of the ideas that are put on the table come from George. He's instructed me to make episodes the way he likes, so I'm kind of like a Padawan in making them.

We're about to go into another round of stories and ideas. I have a list of things

that I feel would be good for the show as we move forward. Ahsoka's outcome usually comes up at this point. So we'll meet and I'll put those ideas to George, and George will bring the ideas that he wants to see come to screen. That's kind of how we get each season going.

Do you have an episode this season that you're particularly keen to see the fans' reaction to?

I'm particularly keen about all of them! I was really excited by the second half of Season Three because I knew fans were going to love the Nightsisters and Savage Opress and the Citadel and Tarkin. And then there was Chewbacca! So each week there's something where I think, *Oh I can't wait to see how they're going to react to this.*

I don't know if it's too big a spoiler, but I directed an episode this season which definitely features something I lobbied for in the writers' room. Christian Taylor got to write it and then I directed it. It was a pretty important episode to me for many different reasons, and among them was that it will mark the return of the Death Watch. That was something I was keen on and I really wanted to handle it personally. I know that *Mandalore* is always the center of much interest in the *Star Wars* fan world, and I've really liked everything to do with *Mandalore*. I thought that by directing this one it would be a chance for me to make an impact on a very personal level, on the look of the Death Watch and things like that. I said they'd come back, so I'm making good on that promise! 🍷

REVAN: HERO, TRAITOR, CONQUEROR, VILLAIN, SAVIOR



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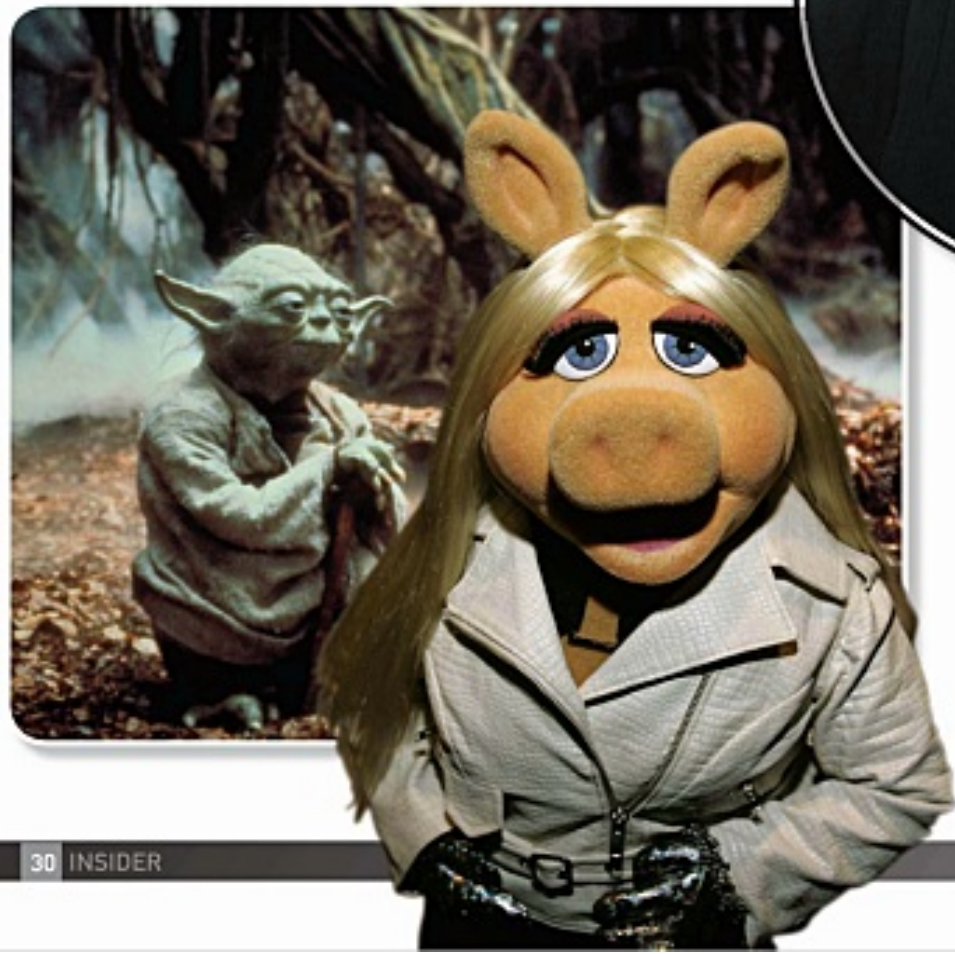
MON MOTHMA'S 5 FACTS [1 FAKE]



GREETINGS FRIENDS OF THE REBELLION. WHEN I'M NOT LEADING THE FIGHT AGAINST THE EVIL GALACTIC EMPIRE, I LIKE NOTHING BETTER THAN TO COLLECT UNUSUAL INFORMATION ABOUT THE *STAR WARS* SAGA. HERE ARE FIVE FACTS, BUT ONE IS COMPLETELY FALSE. WHICH IS IT? THE ANSWER CAN BE FOUND ON PAGE 82!

1 PIG OUT!

Frank Oz brought the inimitable Miss Piggy onto the set of *The Empire Strikes Back*. The glamorous Muppet complained that Yoda's home was a "dump."



2

MAN OF MANY VOICES!

Peter Serafinowicz voiced five different characters in *The Phantom Menace*.

3

TURNING JAPANESE!

At one point George Lucas considered making *Star Wars* in Japanese with subtitles.

その冒険の間に、反乱軍のスパイは
帝国の究極兵器に関する秘密の
手紙を送った。



May the Force be with you.



4

HAMILL HAMSTER

Mark Hamill earned himself the nickname "Mark Hamster" after being required to run on a treadmill during the filming of *Empire*.

5

TEEN LEIA!

George Lucas interviewed a teenage Jodie Foster for the part of Princess Leia.



30 YEARS OF STAR WARS RADIO DRAMA PART II:

HOW THE EMPIRE ALMOST WON AND THE JEDI NEVER RETURNED



Writer Brian Daley takes a moment to relax in the studio

INSIDER CONTINUES ITS BEHIND-THE-SCENES LOOK AT STAR WARS' GLORIOUS RADIO DAYS! WORDS: MICHAEL KOGGE

THE CASE FOR EMPIRE

The resounding success of the *Star Wars* radio series on National Public Radio (NPR) made it impossible for NPR to resist adapting *The Empire Strikes Back*.

Nearly all of the original team returned and George Lucas repeated his generous one-dollar fee for story rights. Brian Daley was commissioned to write the scripts; he was the first and only choice this time.

Two major additions joined the *Empire* cast at New York's A&R recording in June 1982. Since Frank Oz's commitments in London left Yoda without a voice, director John Madden brought in the actor John Lithgow, whom Madden was directing in the Broadway run of Christopher Durang's *Beyond Therapy*. Billy Dee Williams reprised his role as Lando Calrissian. Brian Daley even got his two seconds of fame, piping up as a stormtrooper.

After a marathon 10-day recording session from June 1 to 10, 1982, producer Tom Voegeli spent the rest of the year mixing voice tracks with over a thousand of Ben Burtt's sound effects. Voegeli's 150 days of post-production nearly matched the 180 days of the film. But the finished product in Voegeli's estimation was "ten times better" than the original *Star Wars* adaptation. Daley had matured as a radio dramatist, the scripts were tighter, and access to the 32-track 3M Digital

Mastering system freed Voegeli to create a rich sonic world that was perfect for radio.

NPR publicists Linda Devillier and Jan Hausrath promoted *Empire* as if it were a movie, distributing posters, press packets, and booking coverage on *Good Morning America* and NBC's *Today show*. They even enlisted the *New York Times*' cooking columnist, Craig Clairborne, to come up with Yoda's secret recipe for root-leaf stew. *Empire* eventually made its premiere at the American Museum of Natural History's Hayden Planetarium during a New York blizzard on February 14, 1983.

The reaction, from critics, member stations, and those all-important donating listeners, paralleled that of the original series. The listeners wanted more! So NPR scheduled October 3, 1984 for the national release of the third installment of the trilogy, *Return of the Jedi*. It was not to be.

JEDI THAT WAS....

Sadly, funding cutbacks became severe in the spring of 1983, crushing plans for the third part of the trilogy to make the transition to radio.

Despite entreaties to possible corporate underwriters, the money could not be found to meet the \$400,000 cost for a 10-episode series, or even the \$250,000 needed for a shorter six-to-eight part run. Member stations continued to broadcast *Star Wars* and *Empire* as fund-raising specials, but October 1984 passed without any sign of an adaptation of *Jedi*.

Voegeli made a last-ditch effort to save the project. He took *Return of the Jedi* to NPR's smaller competitor, American Public Radio (APR). Less well funded, but better managed financially, APR was

receptive to the idea. APR member stations agreed to pay an advance to offset production costs if they broadcast the entire trilogy and concluded with the premiere of *Jedi* in their local markets. Since NPR still held the radio rights to *Jedi*, NPR would retain control of the entire trilogy after APR's single broadcast. However, NPR's president, Douglas Bennet, backed away from the proposal. He believed that NPR might win a grant to produce *Jedi* in the future. Such a grant never surfaced and the project lost its momentum.

....JEDI TO BE

In 1995, Brian Daley had been pecking away at his magnum opus novel series, *GammaLAW*, for 10 years when the phone rang again. It was Lucasfilm on the line. Was he still interested in adapting *Return of the Jedi*? He accepted the commission at once. But in truth, he was in bad shape. At only 47, Daley had been diagnosed with terminal pancreatic cancer.

Acknowledging the seriousness of his condition, Daley asked his writing partner, Jim Luceno, to see *GammaLAW* through to its conclusion if he could not. After getting Luceno's assent, Daley put his 1,600-page manuscript aside. He began to unload his filing cabinets with the reams of *Star Wars* ideas he had collected over the years.

When *Star Wars* was first produced during the 1980s, NPR Vice President Sam Holt envisioned recouping costs and generating revenue for new programs through

selling cassettes. At the time, the books-on-tape market was in its initial stages, and rights issues regarding music and performance royalties complicated selling the drama in hard media. But the rebirth of the *Star Wars* merchandising empire in the early 1990s, combined with a flourishing audiobooks market, granted the NPR dramas another lease on life and a whole new audience.

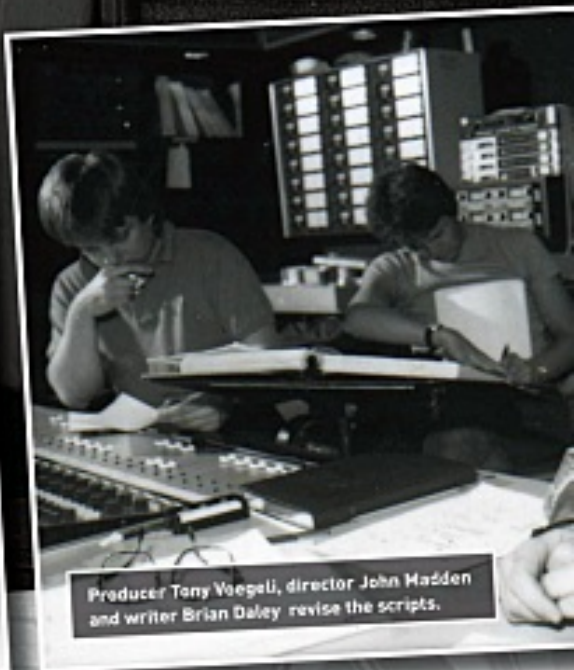
Highbridge Audio, a Minnesota-based audiobooks publisher, licensed the dramas for a CD/cassette release and the plays sold better than expected. Highbridge decided to finish the trilogy on its own. It would offer *Jedi* to NPR member stations for broadcast, a perfect promotional vehicle for Highbridge and its CD releases.

Nevertheless, a dramatization of *Jedi*, to the standards of the previous adaptations, was a massive undertaking for a small company that normally produced single-actor readings of bestselling books. Highbridge's proposed budget amounted to significantly less than what Tom Voegeli and John Bos calculated a decade before.





John Lithgow steps up to the mic as Yoda!



Producer Tony Veegeli, director John Madden and writer Brian Daley revise the scripts.

leaving little room in three hours for the character and story expansions that made the radio versions of *Star Wars* and *Empire* distinct from the films. Completing the six half-hour scripts proved a difficult labor for Daley. Given the budget constraints, he fought a battle on three sides between quality, length, and cast ("Pick any two" he scribbled). Moreover, his illness left him unable to do much revision after the initial drafts he turned over in December 1995. Consequently, the producers relied on John Whitman, an editor at Time Warner Audiobooks, who had also scripted the *Dark Empire* audio dramatizations, to tighten the first three episodes.

PATTERN AND WEB

Daley opened the first episode with a scene that brought *Return of the Jedi* full circle with the first episode of his *Star Wars*. On a bridge before Jabba's palace, a cowed and unrecognizable Luke blocks his old Anchorhead buddy, Fixer, and girlfriend, Camie, from crossing. Fixer, cranky as ever, orders his homemade battle droid "Gunmetal" to blast the mysterious man out of the way. But a warbot built out of spare parts is no match for a Jedi Knight. Luke easily disassembles the hunk to junk and stops his two friends from joining the vile gangster's staff. While the scene may have lacked the punch and breadth of the rest of Daley's script, if it had been allotted

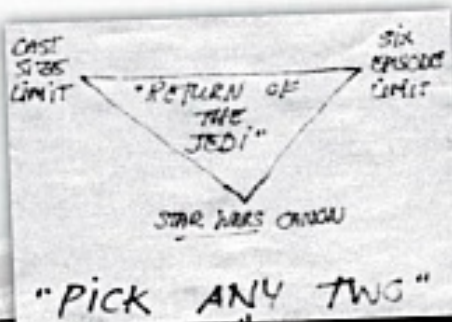
more than six episodes, a full homecoming to Anchorhead could have served as a fitting coda to Luke's childhood and transformation from "Wormie" to "Jedi."

Under instructions from Lucasfilm, Whitman rewrote the opening to place Luke in Ben Kenobi's home, where Luke tuned adegan crystals to construct his first lightsaber. He also tied the radio series' continuity to the popular *Star Wars* book franchise. Many of the lines that Daley had written for Boba Fett, Whitman gave to a new character, Jabba's dancer "Arica," an alias of Mara Jade. Whitman added dialogue alluding to Threepio's wild piloting of the *Millennium Falcon* over Ceresant to cross-promote the other major *Star Wars* release of 1996, *Shadows of the Empire*. The canon that Daley once helped establish now informed and influenced the radio trilogy.

The cast came together for the last time in February 1996, although without Billy Dee Williams or Mark Hamill. Joshua

Fardon gave Luke the fresh, boyish voice of the impressionable young Jedi Knight gradually comprehending his vocation. Ayre Gross of *Ellen* fame donned the cape of Lando Calrissian. Perry King, Ann Sachs, and John Lithgow returned to reprise their roles, while Ed Begley Jr. chimed in for a cameo as Boba Fett and Edward Asner boomed as Jabba the Hutt. Anthony Daniels carried the torch as the only actor from the movies to return for the third installment. During the movie series, Daniels often suggested lines for C-3PO. But he kept mostly quiet during the radio dramas because, as he wrote on a photo he gave to Daley, "I think you know more about me than I do." Daniels loved the fact that Daley often gave Threepio the last line of scenes that included him. Daley's writing and Daniels' performance turned C-3PO into a true protocol droid—a full-fledged translator of the beeps, burps, and blaster bolts that make up much of the *Star Wars* universe's aural soundscape.

Given C-3PO's prominence in the series, Daley featured him in the final scene of *Jedi*. As the Endor celebration ends, Threepio is the lone character to remain on the scene with Luke, intrigued by his human friend's contemplation of the darkness. Though his photoreceptors

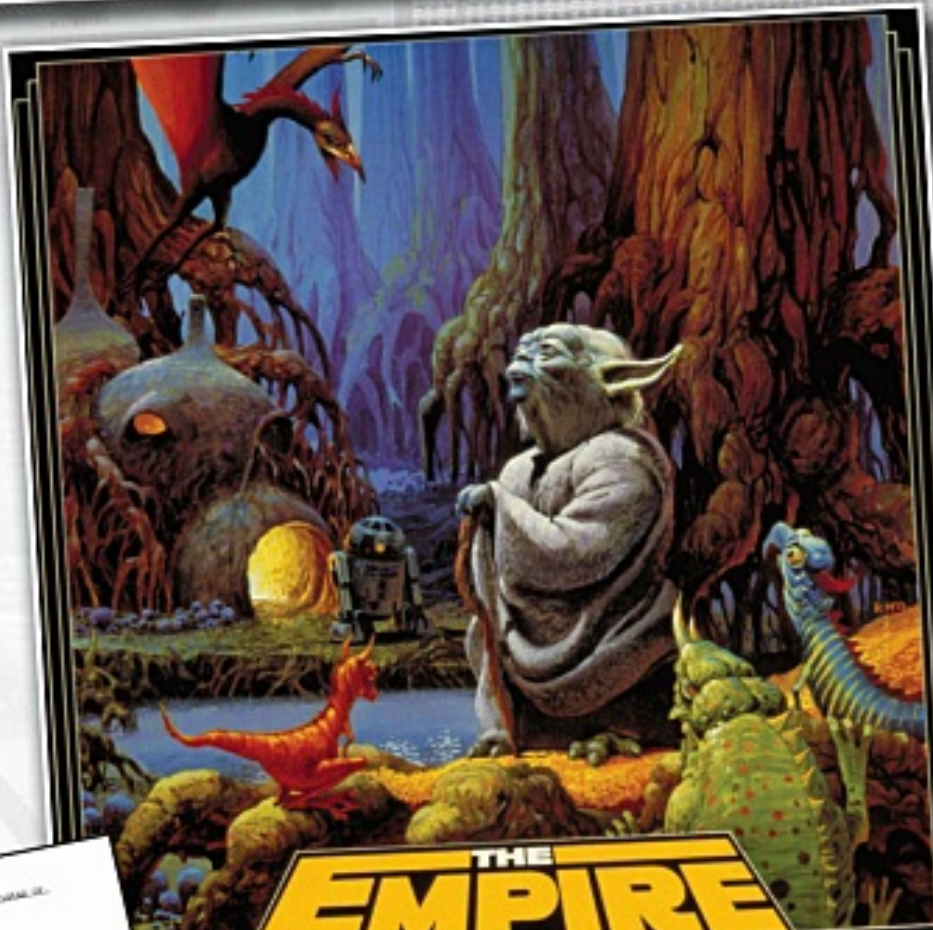


Brian Daley's chart shows the limitations he had to juggle with on *Return of the Jedi*.



malfunction, the droid's attempt to look beyond the visible spectrum prompts the listener to look beyond what he or she "sees" and imagine the Force spirits that appear to Luke. This is the magic of radio drama that both executive producer Richard Toscan and Brian Daley grasped so intimately: our mind's eye conceives characters and worlds from disembodied voices and sounds—radio drama's version of "ghosts."

On February 11, 1996, six hours after learning that the cast had completed recording *Return of the Jedi*, Brian Daley passed away at his home in Maryland. Luke's last words to Threepio, which Brian scribbled over and revised at the end, were also Brian Daley's last words for the *Star Wars* universe. "Our fire is back in the universe, thanks to the deeds of these three knights. Let it burn high and bright, to be seen by friend and foe alike. The Jedi have returned." 🙏



THE EMPIRE STRIKES BACK

COMING SOON TO A RADIO NEAR YOU

THE SAGA CONTINUES
 SWALKER MEETS YODA, THE JEDI MASTER AND LEADING THE SECRET BEHIND THE FORCE!
 IN 10 EXCITING STEREO EPISODES
 EXCLUSIVELY ON NATIONAL PUBLIC RADIO MEMBER STATIONS NATIONWIDE
 at National Public Radio in association with WBCN-FM, Los Angeles, and with the cooperation of Insouciant Ltd.

Our fire is back in the universe thanks to the deeds of these three knights. Let it burn high and bright, to be seen by friend and foe alike. The Jedi have returned.

PROTOP

IN THE SECOND OF OUR TWO-PART PROTOTYPES SPECIAL, *INSIDER* TAKES A LOOK AT THE DISCARDED GEMS THAT EMERGED IN THE YEARS FOLLOWING THE ORIGINAL TRILOGY. WORDS & IMAGES: GUS LOPEZ

In the previous issue of *Insider*, we reviewed unproduced toy prototypes from the vintage Kenner *Star Wars* line. Unreleased toy concepts did not end with the original trilogy release. The expansion of new creative *Star Wars* toy products also led to more discarded product ideas that suffered the same fate as some of the early unproduced Kenner toys.

TOONS AND TOYS!

Following the completion of its movie-based action figure line, Kenner introduced new action figures for the *Star Wars* cartoon programs *Droids* and *Ewoks*. The first wave of *Droids* and *Ewoks* figures were sold in the U.S. and Canada, and a second wave was planned and presented to retailers in Kenner sales brochures. The second series of *Ewoks* figures consisted of Morag, Weechie, Chituhr, Bondo, Paploo, and Chief Chirpa, and the *Droids* second series included eight figures: Jessica Meade, Mungo Baobab, Vlix, Kleb Zellock, Mon Julpa, Admiral Screed, Gaff, and Governor Koong.

Similar to the first wave, they were to be released on cards with an aluminum coin for each character. Although prototypes for the second wave cartoon figures are exceptionally rare, a large variety of prototype material was made for the second run: sculpts, first shots, hard-copies, and proto-molded figures. For packaging there were layout boards,



original art, proof sheets, proof cards, carded samples, and more. Collectors who specialize in prototypes sometimes attempt to put together a "run" demonstrating many different phases of the production of a single character.

Kenner had also planned to release an action figure storage case for the *Droids* series. The plan was to take molds for the gold-metalized C-3PO case from *Return of the Jedi*, and reuse the tooling for a yellow-toned C-3PO case based on the color scheme from *Droids*. The advantage to Kenner was that by reusing the molds it could introduce a new toy case without incurring huge production costs. Prototypes were made in two different

tones of yellow, and there are even a handful of boxed examples that were constructed for Toy Fair showrooms and catalog photography. Due to the abrupt cancellation of the *Droids* action figure toys, the case was never available at retail.



OWER!

ONF NFFKYN
7NF 7NF 7NF
ENCF 7NF 7NF

ALL ABOARD THE EWOK TRAIN!

After *Return of the Jedi*, Kenner had launched a small line of preschool toys based on the *Ewoks* characters. One of the concepts for preschoolers consisted of non-posable *Ewoks* figures that came bundled with vehicles and playsets. Several toys from the line were released, including the Family Hut, Fire Cart, and Woodland Wagon. Kenner had planned additional playsets and vehicles that were left on the drawing board, including an *Ewoks* train set and an *Ewoks* waterfall playset. On occasion, Kenner designed new toys based on components from previous products such as the Wicket Soap Dish, which was constructed in hard-copy form based on the Wicket the Ewok Talking Telephone.



ROUND THE BEND!

Although not widely known, Kenner continued making various proposals to resurrect *Star Wars* figures and toys. Although none of these proposals got off the ground until 1995, one idea Kenner pitched in the late 1980s was a small-scale set of action figures, approximately an inch-and-a-half high, similar in scale to the ones produced for the animated television series, *M.A.S.K.* Kenner created three-inch high prototypes for small versions of Luke Skywalker and Darth Vader in this scale, but little is known about how far this idea got beyond the design stage. Ironically, it was the company Just



Toys, not Kenner, that brought back *Star Wars* action figures after a near decade-long hiatus. Just Toys introduced the Bend Ems line in 1993 with several waves of bendable *Star Wars* action figures based on characters from the original trilogy. As discussions were underway for a more conventional *Star Wars* action figure line by other potential licensees, the popularity of the Bend Ems *Star Wars* figures was short-lived and came to an abrupt end. Plans for several new Bend Ems figures were dropped, but not before retailers saw prototypes such as this hard-copy Jawa planned for a future wave.



CASTING A SHADOW!

Kenner resumed production of *Star Wars* action figures in 1995, and in 1996 expanded with additional new characters for the *Shadows of the Empire* promotion. Kenner reviewed various action figure card designs for *Shadows* using vintage *Star Wars* action figures for reference and featuring some unique imagery. These



were ultimately abandoned in favor of a similar cardback to the *Power of the Force 2* line. A new action-figure scaled ship was also planned for *Shadows of the Empire*, the *Virago*, piloted by the villain, *Xizor*. Other vehicles were made for the *Shadows* line such as the *Outrider* and *Swoop Bike*, but the *Virago* never got past the prototype stage. Several presentation boards were made to pitch the product concept, and these remain

among the few *Virago* pieces to make it to private collections.

For *Power of the Force 2*, Kenner not only borrowed the slogan from the vintage line but also produced a limited series of action figures bundled with coins similar to the 1985 promotion. The original figure and coin mockups were on conventional cards similar to the 1985 *Power of the Force* line. Kenner eventually released these figures as a Toys R Us exclusive using an alternate small box design instead.



HIGH-END EXCITEMENT!

Unproduced *Star Wars* collectibles can also be found among the high-end toys and collectibles that became popular in the 1990s, as the kids who grew up with *Star Wars* began rediscovering saga memorabilia. Icons was the first licensee to offer *Star Wars* replica props. While its short-lived product line included three lightsabers and some special effects models, Icons' Han Solo blaster would never see the light of day; the company closed its doors before starting production. However, a handful of Han blaster prototypes had been constructed before the company went out of business. Illusive Concepts also made high-end *Star Wars* collectibles targeted at adults. One idea it mocked up was a plaque of a Rancor bursting through a wall. Illusive released similar products for other licenses (such as monsters breaking through walls) and considered that formula for *Star Wars*.



LUNCHBOX WARS!

Hardware Wars, the classic *Star Wars* parody film from 1977, was released on DVD in 2002. For the DVD release, Michael Wiese Productions planned to issue *Hardware Wars* caps and lunch boxes but these promotional products were never available to the public and only a small number of samples were created.



HOTH PROPERTY!

As Kenner was gearing up for a new *Star Wars* action figure line in the mid 1990s, the company introduced the Action Masters figures in 1994: small-scale non-posable metal figures that bore some similarity to the Micro Collection line. These figures were originally sculpted at 2 times the scale of the final product. Although never released for the line, a Hoth Stormtrooper figure was made in hard-copy form.



THE CHIPS ARE DOWN!

The prequel films produced more *Star Wars* toy concepts. For *The Phantom Menace*, Hasbro released figures with rectangular "CommTech" chips that played character lines from the movie. Hasbro had planned to issue CommTech chips for subsequent waves of figures and was experimenting with an oval-shaped chip design for several characters in upcoming waves. But the CommTech figures were halted to explore other concepts, leaving behind production samples of the oval-shaped chips.



CAR WARS!

For Episode III, several limited-edition NASCAR Kyle Busch *Revenge of the Sith* racecar toys were sold to *Star Wars* collectors and NASCAR enthusiasts. Additionally, a few different 1:24 scale classic cars were designed bearing *Revenge of the Sith* artwork, including a 1957 Chevy and a 1979 Camaro, but neither of these made it past the planning stages.



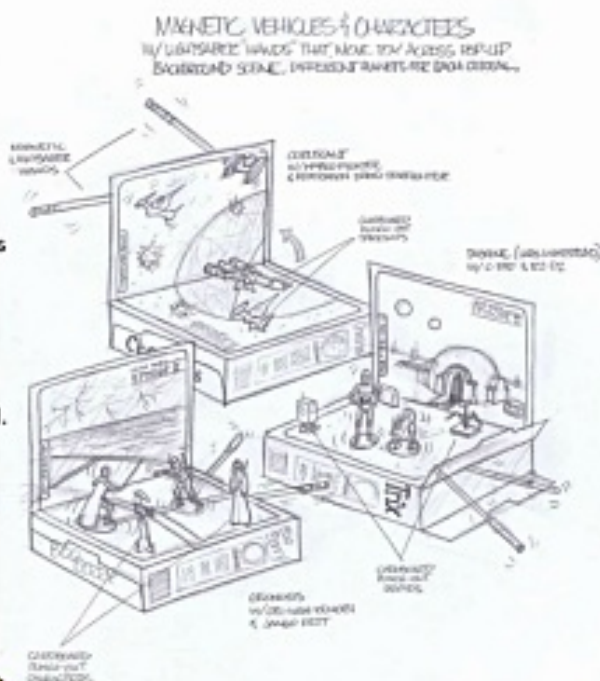
CEREALS, CLONES, & CLUB COVERS!

General Mills, the original licensee of *Star Wars* cereals in 1978, regained the cereal license for *Attack of the Clones* in 2002.

General Mills produced a number of premiums for its Episode II cereals, including lightsaber pens, diecast cars, tattoos, and bowl and cup sets. These were chosen from a vast array of toy premium designs by artist Keith Klein. Some of the more interesting premiums considered included cut-out playsets with magnetic figures and vehicles, and a midi-chlorian counter that was to be embedded into the cereal box.

The drink licensee, Pepsi, created golf club covers as a planned premium for an *Attack of the Clones* tie-in, but the idea was abandoned.

MID-CHLORANI
COUNTER



JEDI ARCHIVE

RARELY SEEN IMAGES FROM THE LUCASFILM ARCHIVES



Main image: Concept art by Warren Fu of General Grievous and two MagnaGuards. Facing page (from top): Obi-Wan Kenobi (Ewan McGregor) battling a stuntman who would later be replaced by the CG Grievous; The cyborg villain strikes an evil pose. This page: Wire frames on the live-action photography would enable ILM to complete this shot of Obi-Wan, Grievous and a CG environment.





WHO IS DASH RENDAR?

A smuggler and freelancer, the Corellian born Dash Rendar and his droid, Leebo, first appeared in the multimedia project *Shadows of the Empire* in 1996.

EXCLUSIVE
FICTION

"AND LEEBO MAKES THREE"

by MICHAEL REAVES AND MAXA KAATHRYN BOHNHOFF

The Rodian glanced around *The Nexu's Den* as if looking for someone he desperately hoped not to see. Sitting across from him at the dimly lit corner table in the seedy port bar, Dash Rendar absently wondered why he even bothered trying to see—the air was a bilious pall of deathstick smoke and other inhalants, all designed to make the present more interesting and the future less attainable. His lungs protested in spite of his shallow breathing.

Aside from the smoke, the place smelled like stale droid lube and fermented fruit. He'd been in worse. It didn't seem anything to be particularly proud of at the moment.

His Nautolan partner, Eaden Vrill, endured it the way he endured everything—with silent stoicism. Nautolans as a species

tended to be unemotional. Add to that Eaden's few decades of training in the *teräs käsi* martial arts discipline, and the result was a very inscrutable alien. They'd been working together for over four months, and Dash still found it hard to fathom what was going on much of the time behind the amphibian's large, maroon eyes.

"Awright, look," Kood Gareeda said at last, his vocal organs giving the Basic a whistling, rubbery sound that made comprehension dicey. Once again, Dash marveled at the alien's choice of occupations. Stand-up comedy was hardly the best choice for someone whose sibilants and fricatives all sounded alike. Not that most audiences stayed around long enough to be annoyed by this. Put bluntly, Darth Vader probably did better *shlick*. But concern about Gareeda's financial future

would have to take a back seat to concern about their own. As far as Dash was concerned, it was all over but the counting. He doubted that Eaden wanted to spend the money, but a mech-of-all-trades would be useful aboard the *Outrider*.

"Remind me again what he's programmed for," Dash prompted the Rodian. He'd swear the guy was sweating, and Rodians didn't even have sweat glands.

Gareeda ticked off the droid's features on his scaly digits. "Navigation, piloting, and weapons, as well as da usual repair capabilities standard in da LE series."

"And you're selling him because....?"

Another glance at the door. "'cause I was misinformed. I was told his safety protocols been hacked. Dey lied ta me." The Rodian glowered at the dormant droid. "He's a mopak bodyguard. He'll shoot at



sentients, but he won't hit 'em. What good's dat?"

A heavy thump from the door's direction once again drew the Rodian's attention. Dash decided it was time to wrap up this palaver.

Comedian or no, Gareeda's behavior suggested he was expecting something decidedly unfunny to happen at any second. It was even making Eaden jinky, judging from how the heavy cilia on his head twitched whenever Gareeda's nervous gaze swept past the entrance.

Besides, if the Rodian was under some sort of time pressure, that could only work to their advantage. "Fifteen hundred,"

Dash offered.

He got a baleful look from Gareeda's black, insectile orbs. The comic's fleshy proboscis worked angrily for a moment. Then—

"Fine. Gimme da creds. I gotta get off dis rock."

"Well, if you need a boost off world, we can offer that, too."

The Rodian's bulbous eyes seemed to protrude even further. "No, no. I, ah, I c'n find 'nother passage...."

"You don't need to. You got us. Ten hundred—and a lift."

Gareeda made a slurping sound that approximated a human's gnashing of teeth,

then stuck out a scaly hand. "Fine. Done. How soon d'you—we—space?"

Dash, suppressing a grin, handed over a one thousand credit note. "One hour. Dock Eighty-Four Twelve. Mid-Town facility."

Gareeda nodded and stood up to leave. Eaden halted him. "It's got a restraining bolt installed. What's wrong with it?"

The sharp, bitter odor of rank fear again pervaded the air. "Nuttin'. Jus' wanted to make sure it didn't....wander off, dat's all."

"Great!" said Dash. "Let's fire it up."

The Rodian looked like he might cry. Dash had never seen such a sight; in fact, he wasn't even sure if Rodians could cry. "Look, if I'm gonna make it t'your ship inna hour, I gotta get my gear."

He was so obviously desperate that Dash gestured for him to be gone; there was no fun in torturing someone in such dire straits.

Gareeda fled like a mynock out of Mustafar. He didn't use the front entrance; he headed out the back.

"Well," said Eaden, "there he goes. Leaving us a thousand credits lighter with what's probably an inert piece of junk."

"At that price, who cares? Even if it doesn't work, the chassis alone is worth half again as much." He flipped the droid's master switch, and was pleased to see its photoreceptors light up.

"Optic circuitry works," Eaden said. He addressed the droid. "Are you functional?"

"Who's asking?" the droid replied tartly, then scanned the noisy, smoky chamber. "What's wrong with this reality? Where's my boss?"

Dash rolled his eyes. Wonderful. The Rodian had given the droid a personality substrate. Fairly easy to embed, and almost impossible to remove, because the more it interfaced with those around it, the more ingrained the substrate became. It was probably almost firmware by now.

Well, *nothing to be done about it.* "Your boss took off."

The droid's optics fluttered. "He....left me?"

"Sold you. Took a thou of my hard-earned creds."

"One thousand? I'm worth five times that!"

The droid's voice carried such indignity that Dash grinned in spite of the situation. "Got a pretty good opinion of yourself."

"Believe me, you don't want to know my opinion of you."

Before Dash could reply, the bar's front door slammed open. Four beings entered. Two were large, brutal-looking humans, followed by a Barabel. The last was a Trandoshan. They looked exactly like what they undoubtedly were: trouble. One of the humans zeroed in on Dash's table and pointed. The others looked. Then, all four moved with a purpose—right at them.

Eaden stood. Cracked his knuckles.

Dash turned to the droid. "What do you call yourself?"

"None of your business. I—"

"Stow it. Emergency nomenclature override. New name: Leebo."

"Integrating data. New name: Leebo."

"Okay, Leebo, let's move back. We don't want to get hit by flying thugs."

As Eaden had anticipated, Kood Gareeda was a no-show; they lifted off without him. No sooner were they clear of the planet's gravity well and entering deep space than they were hailed.

"Heave to," came a raspy voice over the comm, speaking Shyriiwook. Dash noticed with surprise.

"Says who?" he asked.

"Says Kravengash, business associate of Hox Bilan."

Dash blinked at the comm. Neither of the names meant anything to him, but the phrase "business associate" did. It meant "trouble" with a capital B. This far Rimward the ubiquitous crime syndicate Black Sun was little more than a name; even so, it was still a name that inspired caution. Even the Empire stepped lightly around the interplanetary criminal organization. Dash had run afoul of them more than once and he hated them with a passion; an emotion many rank-and-file criminals heartily echoed, although Dash's loathing went quite a bit deeper. He didn't have time to dwell on that now, though.

Out here in the Deep it was the dream, he'd heard, of most small-time organleggers, spice runners, and purveyors of other ill-gotten merchandise, to someday pull off something of such audacious criminality as to become noticed by the galactic underlords of crime—to become a "made sentient," as it were.

Dash gritted his teeth. He'd thought—hoped—that by heading this far out he'd finally be rid of that whole noxious crew of cutthroats, at least for awhile. That maybe he could at least let some memories settle before going back to the more "civilized" center.

Apparently not.

"It would seem that we now know why Kood Gareeda was so anxious to consummate his deal with us," Eaden said mildly.

DASH CANTED THE SHIP TO PORT BUT NOT FAST ENOUGH—A BEAM SPLASHED AGAINST THE REAR DEFLECTORS, ROCKING THE *OUTRIDER* AND JOLTING HER CREW.

"You think?" Dash flipped the comm off. "Time to go. Stand by for lightspeed."

But the Wookiee was impatient; he started blasting before they could make the jump. Charged-particle beams sizzled past them, close enough to burn paint.

Dash canted the ship to port, but not fast enough—a beam splashed against the rear deflectors, rocking the *Outrider* and jolting her crew. A sizzle of sparks erupted from the console.

Eaden looked at Dash. "Hyperdrive is—"

"Offline again, yeah, I noticed." He hit the thrusters, pulled the ship into a tight parabola and started looking for cover. There was nothing save the flat blackness of space, with a few stars twinkling....

Very few, he realized.

Somewhere close by was a light source big enough to wash out the starlight. Dash looked at the mass indicator and quickly homed in on the source—a huge gas giant, over 200,000 kilometers in diameter. He

didn't stop to think. He slewed the ship to port and up.

"I need calculations, Leebo! Plot a slingshot orbit around that gas giant. If we can get enough speed, we can kick-start the hyperdrive."

"Just what makes you think I can do that?" Leebo asked. "And if by some chance I could, hull integrity would be at risk, and—"

"Getting shot by that gunship will risk hull integrity a lot more, bolthead! Gareeda said orbital navigation was part of your package. So get me those numbers or I start ejecting mass—and guess what's first out the airlock?"

"Your point is persuasive," Leebo said. A moment later, the droid rattled off a complex calculation.

"Implement," Dash said tersely to Eaden.

"No time to check the sequence," Eaden objected. "If he's off by so much as a decimal point—"

"Just do it!"

The Wookiee's cruiser hung close behind them as if tethered by a tractor beam as Dash plunged the *Outrider* into the far reaches of the huge planet's atmosphere.

Behind him, Leebo rattled off coordinates, velocities, and vectors.

"Optimum perigee in twelve-point-nine-seconds....increase thrust by point eighty-one....ninety-seven degrees vertical, thirty-seven degrees starboard roll on my mark," the droid said. "Four.... three.... two.... one—now!"

Eaden made the corrections while Dash engaged the thrusters. The *Outrider* shot out of the gas giant's gravity well like a laser lancing off a durasteel mirror and rocketed into vacuum—close enough to the cruiser that they could see their distorted reflection in its fuselage.

"All right!" Dash yelled. The ship vibrated from the combination of speed, gravity, and the thrust of her own engines. It rattled his teeth, but the hull held together.

"We have hyperdrive," Eaden said, his eyes on the instruments.

"Fire 'em up. Let's ditch this system."

The cruiser was turning, but there was no way it could complete the maneuver in time. Eaden threw *Outrider* into hyperspace.

The stars blurred, and a moment later they winked out of normal space.

"My previous master wouldn't have yelled at me," Leebo pouted.

When Dash glared at him, his temper slowly building, the droid added, "I'm just sayin'...."

Eaden cleared his throat.

Dash swung about. "What?"

"It appears that we lost Kravengash," the Nautolan said, his voice maddeningly mild.

"Yeah?" Dash tripped both scanners, close- and long-range. No hyperdrive signatures detected. "Still think Leebo was a bad investment? If he hadn't been here, we'd be plasma."

Eaden didn't say anything.

"What, too stubborn to admit you were wrong?"

"Not at all. I was merely wondering what this Hox Bilan fellow wanted with us."

Dash shrugged.

"Where are you going with this?"

"Back to the cantina, where those four thugs were obviously looking for something they thought we had."

Dash turned to look at the droid. He didn't like where this was headed. "They might have had a perfectly legit reason—"

"And I suppose it's a coincidence that Kood Gareeda is not on this vessel, though he desperately wanted to flee Rodia. And also that a local crime boss tried to stop us as soon as we lifted."

Dash blinked. Yeah. It didn't take an astrophysicist to plot that course intersection. "Put it on autopilot. You and I and Leebo are gonna go down to the common room for a little talk...."

"**H**e sold me. I still can't believe it." "Yeah, yeah, we've established that. Moving on. Why would this Hox Bilan be looking for you? Seriously enough to send muscle and a cruiser?"

"Not a clue. I've done nothing to justify such action....that I recall."

"What about Gareeda? He do anything?"

"Other than irritating audiences by being

painfully unfunny?" The droid rattled its shoulders in a shrug. "Although probably he wasn't bad enough to score a deathmark from a career criminal. Probably not."

"I'm curious," Eaden said. "Why are you so fond of him?"

Leebo hesitated. "He programmed me to like him."

Dash laughed. "That's funny."

"Your face is funny," Leebo's tone was decidedly sulky.

Eaden had been studying the droid intently. Now he said, "That restraining bolt's pulling too much power."

Dash looked at him. "And you know this how?"

"I once worked security in a droid factory on Coruscant. That is not a standard design."

"Get a wrench and let's have a look."

Eaden removed the bolt. When he turned it over, a short, thin rod fell onto the table.

THE IMPERIALS WOULD MOVE PLANETS TO GET THIS DATA. WITH IT, THEY COULD WIPE OUT A MAJOR PORTION OF THE CRIMINAL ORGANIZATION IN THE THIRD QUADRANT.

"Hmm. That appears to be a micro-datastick."

Dash picked up the tiny device, which was as long as his thumbnail and one-eighth as wide. He looked at Leebo. "Got a reader slot?"

"Of course," Leebo took the proffered datastick and pressed it into the tip of one finger. There was a short pause. "It's encrypted."

Of course it is. "Can you break the code?" Dash asked.

"Eventually."

Dash swore softly. He'd bet the *Outrider* and everything on her that the datastick belonged to Bilan and that the criminal wanted it back. A lot.

This was bad...but maybe not all bad. Maybe they could swing a deal. If they could convince Kravengash they neither knew nor cared what was on the datastick....

Hey, we acquired this by mistake, don't know what it is, don't care, happy to give it back, and if you want to, you know, give us a little something for our trouble, we're okay with that, too.

That these crooks were more of the penny-ante nature could actually work in their favor. Most of them were little more sophisticated than space pirates. Surely he could smooth-talk his way out of their bad graces.

Could be worse....

An hour later, Leebo came into the cockpit. "I've decoded the datastick," Dash said. "And....?"

"It's a list of Black Sun Vigos in the Third Quadrant, along with data records of their transactions for the last six months, profits and losses, along with names of those on their payrolls—including police, military, judges, and politicians."

Dash stared, speechless. "All that....?" "For starters."

Okay, it couldn't be worse.

"Let's pretend we didn't hear this." He looked at Leebo. "And you forget you know it." "Kind of hard without scrubbing my memory."

Dash felt like his scalp had been given a knuckleburn by a wampa.

He was quite literally stunned, speechless. "How—how did —"

"Doesn't matter," Eaden said.

Dash stared at him.

"Most likely the Rodian needed cash and agreed to ferry—or let Leebo ferry—the data." He looked at the droid. "Did you have any idea of the stick's ultimate destination?"

"Sorry. My boss was fond of the phrase 'Need to know.'"

Eaden stated the obvious: "Knowledge of this makes us a danger to both Black Sun and the Empire. The Imperials would move planets to get this data. With it they could wipe out a major portion of the criminal organization in the Third Quadrant. Black Sun wants this, obviously, and anybody who might have learned what it was will be vaporized."

Dash looked at the droid. "There's probably a transponder of some sort in

the datastick. That's how they tracked you."

"Oh, I feel so loved. Can't we eject it into space and let them find it?"

"They could tell it's been decoded, and we don't want that," Eaden said. "The only hope we have of surviving is to make sure, somehow, that they—Bilan, Black Sun, the Empire, whoever finds it first—think we never knew it existed, much less what was on it."

"Would it help," Leebo asked, "if we could suddenly be halfway across the galaxy?"

"Sure couldn't hurt. What have you got in mind?"

They were approaching a binary star system, where an old Hutt jumpgate, though officially out of commission, was still in operation, maintained by a cadre of smugglers who offered passage for ships in a hurry—at a price, of course.

As they drew closer, they noticed two

things: First, the com was silent; the gate crew wasn't responding. Could be the com was out, or it could be the crew wasn't around?

Or something worse?

"Odd," Leebo muttered. His optics momentarily defocused, which Dash knew, was the droid equivalent of deep thought.

Dash was temporarily distracted by a ping! from the aft sensor.

Kravengash was coming up fast from behind.

"Captain Rendar, we have a problem," Leebo said.

"I know. The gate crew is gone and the Wookiee's on our tail again."

"Those are the least of our problems." The droid pointed at a holoschematic of the star system. "The secondary star in this system is a white dwarf."

"So?"

"My sensors show it's accreted enough degenerate matter from the primary to put

it near critical mass."

Dash stared at the forward screen, which showed an awe-inspiring view of the binary system. A list of alphanumerics curtained down the screen. "How near? Millennia? Centuries? Years?"

"Closer to eleven—"

Dash felt a rush of relief. "Eleven years? That's not so—"

"—minutes."

Dash was speechless. *Eleven minutes* until the star went supernova, producing, for a few moments, more energy than the rest of the hundred billion stars in the galaxy combined? They couldn't outrun that! No wonder the gate crew wasn't around. This operation was about to get shut down for a long, long time....

"You said nothing about this! All you said was there was a jumpgate near a binary system!"

"And I was right."



"Yeah," Dash said, seething. "Kudos. You might've mentioned the star that in—" he glanced at the chrono—"nine minutes will reduce this ship and us to clouds of quarks!"

"Well, how was I to know? A star exists for billions of years—the odds were literally astronomical that—"

"Enough. We have to get through the gate," Eaden said. "And we can't do that with Kravengash blocking our route. They'll nail us when we decelerate for transition."

Dash was thinking fast and furiously. "Maybe he doesn't know. If we tell him, then maybe we can both get out of—"

"Oh, he knows," Eaden said. "No doubt he's been told he can look forward to a lingering and painful demise if he fails to recover the datastick. So for him, it's a choice between protracted torture, or annihilation so swift he'll never feel a thing."

"Doesn't help us," Dash said. "In four minutes we're all gonna be gamma rays."

"I'll distract them," Leebo said.

Dash blinked. "How?"

"Take a life pod and harass 'em. Are the pods armed?"

"Yes, but—"

"You can make the gate transit while I keep the Wookiee occupied. After a few more minutes, he won't be around to follow."

"Neither will you," Eaden pointed out.

Leebo's servos whined as he shrugged. "You've shown me more kindness in a few hours than my previous owners ever did. I owe you."

When the Wookiee came in for the kill, Leebo's escape pod zipped in from above and started firing. The blasters on the pod weren't much, but they were enough that Kravengash had to deal with them.

Dash watched the viewport. "So, long, Leebo," he murmured.

He looked at the datastick in his hand. Considered keeping it.... for about three seconds. He ejected it into space. Good luck on finding that after the star blew up.

Dash aimed the *Outrider* at the gate and Eaden triggered the entrance code. Dash hoped it still worked—otherwise they were going to be caught on the wrong side of the gate in the deadly sphere of a supernova.

With a minute and ten seconds to go, he triggered the thrusters....

....and felt the familiar jolt of the energy transfer as the gate lobbed them into

Dash stared at him as if he'd grown a second head.

Eaden shrugged. "Elementary hyper-physics—to a droid with the proper programming."

Dash regarded Leebo wryly. "So you knew about that stunt all along. And you had me believing you were gonna sacrifice yourself."

"I'm insulted,"

Leebo said. "I take on this dangerous mission—loyally, selflessly, with no thought for my own safety...."

"Banthaflop."

Dash grinned. "Come aboard. And welcome to the crew,

Tin Man...." 🤖

DASH WAS SPEECHLESS. ELEVEN MINUTES UNTIL THE STAR WENT SUPERNOVA, PRODUCING, FOR A FEW MOMENTS, MORE ENERGY THAN THE REST OF THE BILLION STARS COMBINED.

another part of the galaxy.

"Too bad about the droid," Eaden said when they were safely on the other end of the jump. "I was beginning to...that's peculiar."

"What?" Dash followed Eaden's gaze to the viewport.

The gate was dilating again.

No. Not the Wookiee.

There was a flash of light and the life pod shot through.

No way. Dash activated the comm. "Leebo?"

The droid's face appeared in the heads-up display that overtook the forward viewport. "You were expecting someone else?"

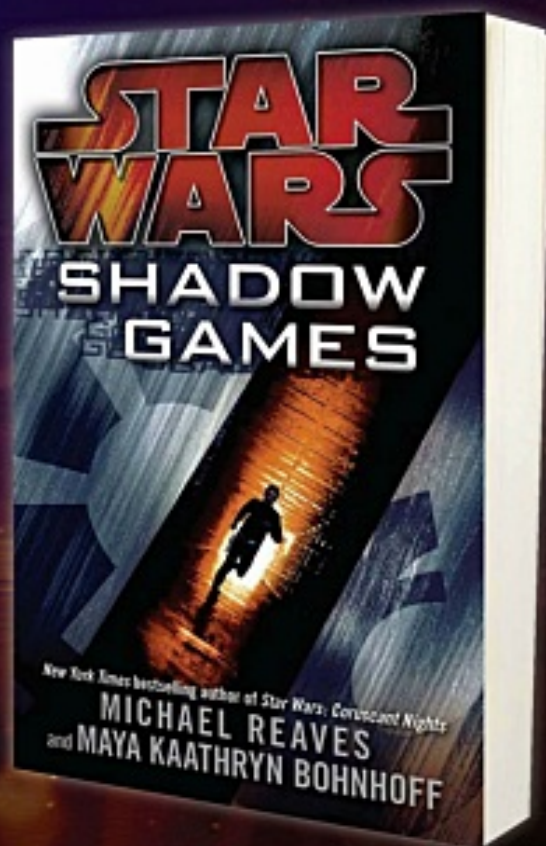
"How—?"

"Beats me. I was between the ship and the gate, battling nobly for your lives—"

"Yes," Eaden said. "And was the cruiser by any chance eclipsing the star system when the star went nova?"

"Maybe...."

"Ah," Eaden said. "The supernova energy interacted with the hypermatter in both ships' drives to create a protective local space-time hyper-fold. It only required that the cruiser's bulk shield the pod for a fraction of a second."

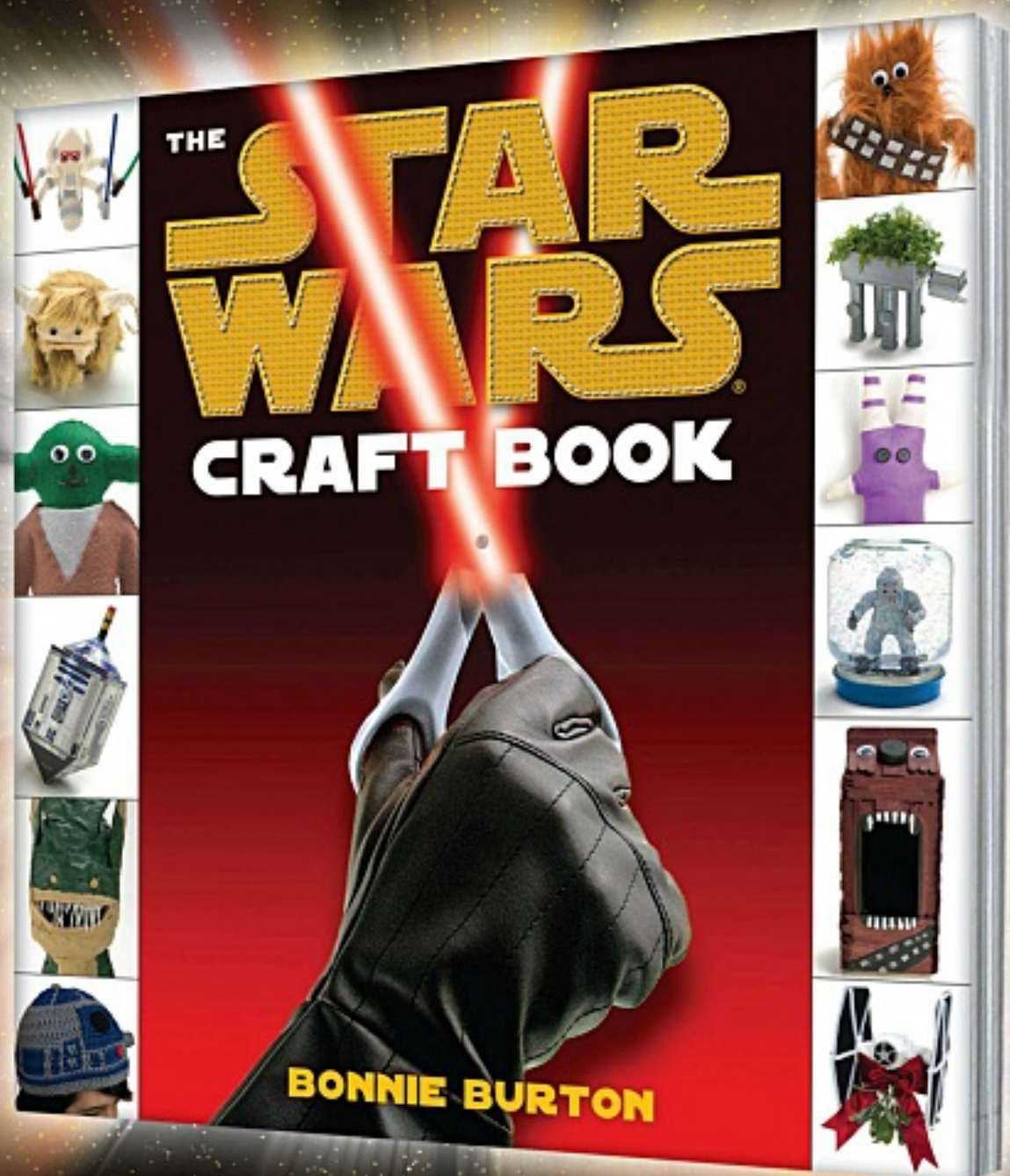


EXPANDED

Read more about Dash Rendar's daring exploits in *Shadow Games*, out September 27, 2011.

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TITAN BOOKS
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PHANBOY!

KYLE NEWMAN, DIRECTOR OF THE MOVIE *FANBOYS*, TAKES US BACK TO THE SUMMER OF 1999 AND THE RELEASE OF *THE PHANTOM MENACE*.



A CERTAIN POINT OF VIEW



It was the summer of 1999 and *Star Wars* was back! The Special Editions had whetted our appetites. Our beloved original trilogy had been tweaked, refined, and optimized for a seamless transition into a definitive, six-part saga for the digital age. The stage was set for the most anticipated film of our time. But the world was treated to much more than a film when *The Phantom Menace*—a planet-hopping adventure, loaded with political intrigue, set against the backdrop of a timeless conflict between good and evil about a prophesized “Chosen One” who will bring balance to the Force—arrived on May 21, 1999. The release was a colossal event like no other, spanning every media and retail outlet on the planet. *Star Wars* was everywhere you looked. It was inescapable. Even the most cynical fan was pulled in like a tractor beam. More than just a re-launch of one of the most beloved stories of modern times for a whole new generation of would-be Padawans, it was a celebration of all things *Star Wars* and every fan was a part of it!

The plot itself was culled from the earliest drafts of George Lucas’ original outlines for *The Star Wars: The Adventures of the Starkiller* dating back as far as 1974 when Organa Major fell victim to a blockade, and,



Enter: Anakin Skywalker! Will he save the galaxy, or destroy it?

well, you know the rest. But despite its early origins, so much of what Lucas delivered was fresh, vibrant, and, most importantly, mythic!

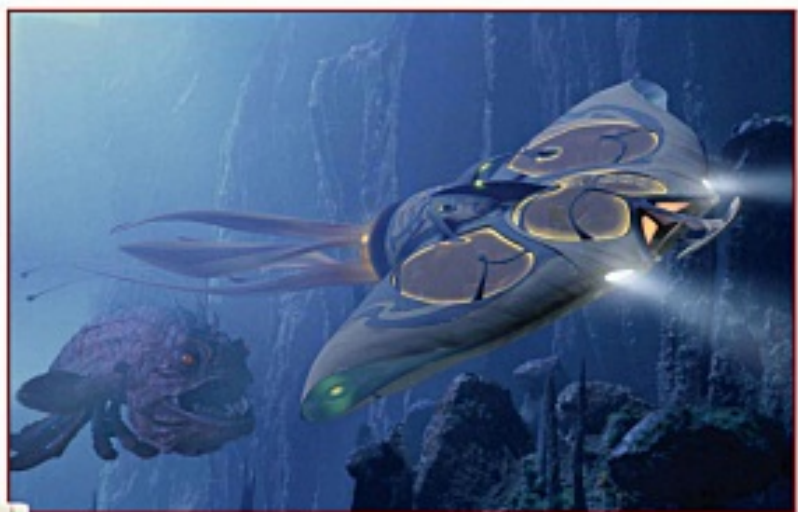
Who were the Jedi? What was the Republic? Where did Anakin Skywalker come from? How did Palpatine rise to power? *The Phantom Menace* granted insight into all of this and more! It was an epic in the truest sense of the term, in which, the dramatic scope was unlike anything witnessed before. We were given the saga’s greatest lightsaber duel to date! And who will ever forget the first time they saw Darth Maul ignite that second blade?

Or the mesmerizing Podrace—one of the most glorious action sequences since the chariot race in *Ben Hur*.

Dotah Gunga; Theed City; Mos Espa; Coruscant; the Jedi Temple; the Galactic Senate: The scope of the universe didn’t just expand—it exploded! My mind was blown and I wanted more! I wanted it all, in fact, but had to remind myself that there were still two more films to come, two more chapters that would



Thrilling lightsaber battles, exotic aliens, strange environments and a flying R2-D2. Unrealizable during the original trilogy, realizable in 1999.



provide nuance to (and darken) an ever-expanding universe. The prequels, after all, were a marathon not a sprint. And they were a long time coming.

That Lucas has always worked outside the Hollywood system, and had mixed feelings about the original theatrical cut of *A New Hope*, have been well documented. However, in creating his own empire, he was able to pull off the most advanced film in history, and all for a relatively modest cost. But before he could even begin to

bring this trilogy to life, Lucas had to first pioneer a new digital frontier in filmmaking. This, in itself, was no easy task, especially considering he was the man who shepherded the last revolution in cinema! To top it off, this time around, he was the filmmaker *and* the studio. Talk about intense pressure!

But Lucas succeeded, shattering every technical boundary in the process. With a whole new set of tools at his disposal, he was able to find true synergy between classic and new, between style and narrative, all the while, keeping

sight of the saga's complete scope and balancing two yet-to-be made films in his head. *The Phantom Menace* is independent cinema at its grandest and most fanciful. It's one man's vision sprung forth onto the screen, unfiltered by executives, focus groups, or ad men. Whatever Lucas was able to dream, he was finally able to achieve!

And dream he did. The look of *The Phantom Menace* stood apart from that original trilogy, yet also laid the foundation for what was to come. Achieving this feat was in no small part due to the Doug Chiang-led Art Department's breathtaking design work, and the art team led by production designer Gavin Bocquet, which broke new visual ground, while remaining reverent to the visionary world-building of legendary *Star Wars* contributors such as Ralph McQuarrie and Joe Johnston. Every design that ended up on screen in *The Phantom Menace* not only served the immediate story, but the biggest picture of all—the complete six-film saga.

Naboo starfighters were shiny and clean. Wardrobe was more ornate. It was an era of form over function. The Republic was at peace, and naïve about war, having thrived for generations. All of these stylistic choices set the stage for the drama to follow in the next five chapters. Let's face it, *The Phantom Menace* could never have been as dark or harrowing as *The Empire Strikes Back*, nor should it have been.

Groundbreaking: The Podrace set a new standard for special effects in motion pictures.

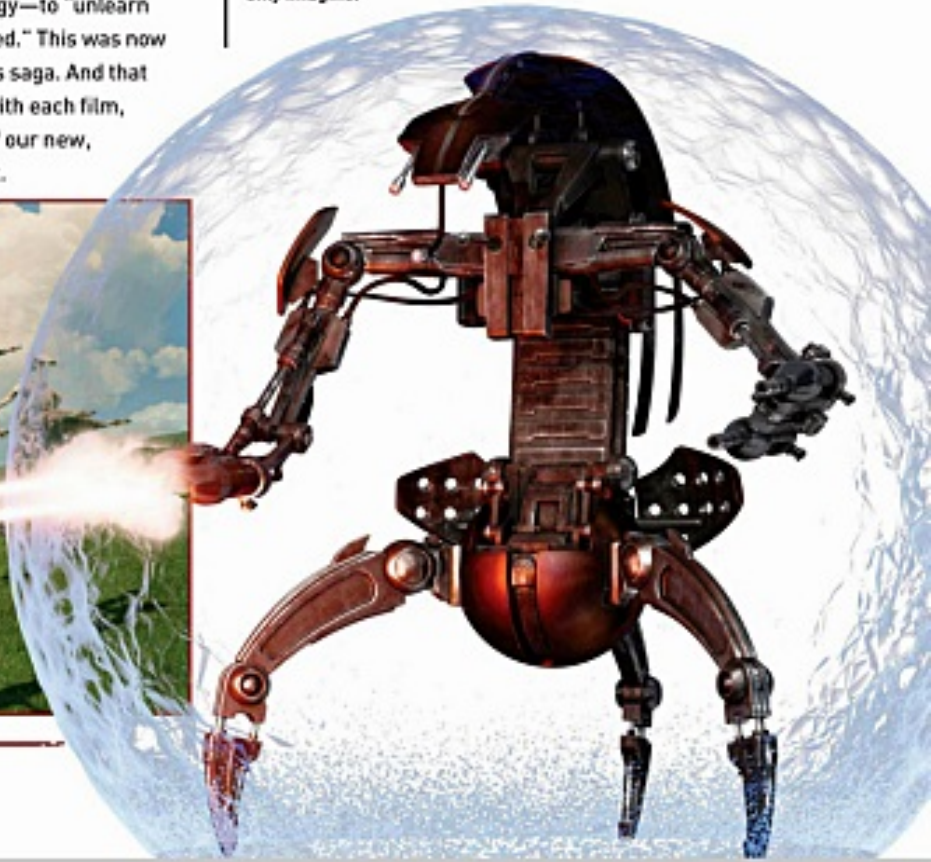


Characters needed to rise before they could fall, the Republic was resplendent not in ruins. In short, the narrative hadn't reached that point...yet.

Thankfully, Lucas was immune to the vapid Hollywood landscape of the '90s. He instead ventured back to his *Star Wars* roots, and even more so, to his initial cinematic and storytelling instincts. He had a plan and he stuck to it, bringing to life the origin of Anakin Skywalker the way he had always envisioned it. And in doing so, he reset the stage, challenging us to reframe our interpretation of the entire original trilogy—to "unlearn what we had learned." This was now Anakin Skywalker's saga. And that saga would grow with each film, through the eyes of our new, young protagonist.



Stunning battle scenes and all-new technology helped enrich the *Star Wars* universe in ways Lucas could previously only imagine.



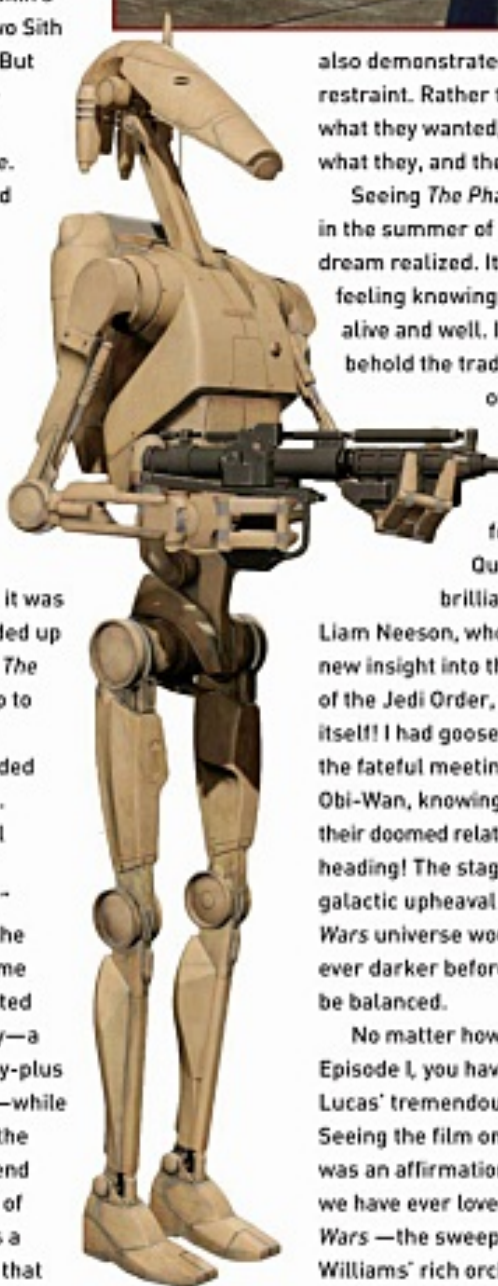
In order for events to play out as they do, for Vader to be a tragic hero in search of redemption in that throne room above the Moon of Endor all those years later, Anakin's transformation and ultimate fall from grace had to be established. After all, the entire moral fabric of *Star Wars* is conveyed through Anakin's journey.

Upon re-watching *The Phantom Menace* post *Attack of the Clones* and *Revenge of the Sith*, it's striking how many parallels there are between both trilogies...how hauntingly akin Anakin's journey is to Luke's. In fact, the two trilogies play in beat for beat parallels...almost as if they are reflections of each other. Anakin's visions and Luke's visions. Two Sith remain and two Jedi remain. But the foundations for all of these wonderful payoffs are firmly rooted in *The Phantom Menace*.

Circumstance also dictated that we experienced [and interpreted] the saga out of sequence. For some this was too much to ask. They joined the backlash-bandwagon of naysayers who couldn't see between the lines, too impatient to recognize a master storyteller performing his magic. Whatever any of us imagined Episode I would be, it was bound to differ from what ended up on screen. Fans who felt that *The Phantom Menace* didn't live up to the hype were the ones who naively (and selfishly) demanded that *Star Wars* age with them.

I admit, that my own initial reaction was: *It was great, but where was the "Han Solo" character?* And that's when the genius of George Lucas became ever-so-clear. Solo represented the voice of the second trilogy—a faithless rogue born of twenty-plus years of galactic oppression—while *Menace* represented not just the beginning of a story, but the end of an entire era. The absence of a cynical voice like Solo's was a conscious masterstroke, one that

Double Trouble! Darth Maul, one of the saga's most popular villains, strikes a deadly pose! Below right: A stunning costume from a more civilized age!



also demonstrated amazing artistic restraint. Rather than giving fans what they wanted, Lucas gave them what they, and the story, needed.

Seeing *The Phantom Menace* back in the summer of '99 was a lifelong dream realized. It was an incredible feeling knowing that *Star Wars* was alive and well. It was a pure joy to behold the trademark bickering

of my favorite droids on the big screen again. And who could ever forget the venerable

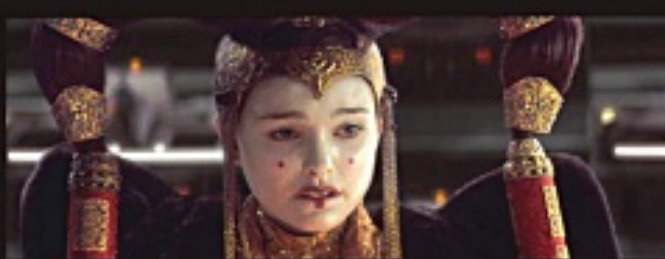
Qui-Gon Jinn, brilliantly portrayed by Liam Neeson, who not only provided new insight into the inner workings of the Jedi Order, but the Force itself! I had goosebumps witnessing the fateful meeting of Anakin and Obi-Wan, knowing full well where their doomed relationship was heading! The stage for impending galactic upheaval was set. The *Star Wars* universe would steadily grow ever darker before it would finally be balanced.

No matter how you feel about Episode I, you have to applaud Lucas' tremendous cinematic vision. Seeing the film on the big screen was an affirmation of everything we have ever loved about *Star Wars*—the sweeping vistas, John Williams' rich orchestral score,



the iconic characters, and an ageless mythology. But *The Phantom Menace* will always be bigger than just a movie. It changed *Star Wars* forever, sending a shockwave through fandom, with reverberations that are still felt today, especially in *Star Wars: The Clone Wars*.

With the entire *Star Wars* Saga arriving on Blu-ray this Fall and *The Phantom Menace* in 3-D landing in theaters early next year, I find myself once again feeling nostalgic for Episode I. But this time, I'm not only looking back fondly to the summer of '99, I'm looking forward. The circle is now complete. 🍌



CLASSIC MOMENT

STAR WARS: EPISODE I
THE PHANTOM MENACE
DVD CHAPTER 29

ESSENTIAL TRIVIA

Among the delegations visible in this scene are Senator Grebleips and his aides from Brodo Asogi, the "Green Planet." A more famous example of this species is the title character of the movie *E.T.: The Extra-Terrestrial*, directed by George Lucas' friend Steven Spielberg.



INT. MAIN ROTUNDA—
GALACTIC SENATE—DAY

VALORUM confers with several of his **AIDES** and **VICE CHAIRMAN MAS AMEDDA**. **PALPATINE** whispers something to the **QUEEN**.

PALPATINE: Enter the bureaucrats, the true rulers of the Republic, and on the payroll of the Trade Federation, I might add. This is where Chancellor Valorum's strength will disappear.

VALORUM: The point is conceded.... Section 523A takes precedence here. Queen Amidala of the Naboo, will you defer your motion to allow a commission to explore the validity of your accusations?

WHY IT'S A CLASSIC

In *A New Hope*, the Imperial Senate was disbanded by Emperor Palpatine, so in the original trilogy of films we never got to see this governing body in action. In this scene, however, we first witness what an unwieldy, corrupt entity its direct predecessor the Galactic Senate was, with thousands of senators struggling to be heard, important issues being shunted to committees, and speakers being jeered. Reforming the Senate and having himself declared Chancellor is one of the key steps in Palpatine's rise to power, and the vote of no confidence he orchestrates here is the first part of his plan to eventually rule the galaxy. Ironically, the individuals who propose and second the vote of no confidence in Valorum—Padmé Amidala and Bail Organa—would become two of the Sith Lord's most fierce opponents in the Clone Wars. But at this point, they have no idea that they are being manipulated to do Palpatine's dirty work for him.

VOTE OF NO CONFIDENCE



SCRIPT (1999)

WHAT THEY SAID

"One of the thematic issues here is how Palpatine became Chancellor. Telling how he moved to the next level. And then, when you see all of the films together, it'll all make a lot more sense. This is kind of a very small thematic issue that transcends all six movies, as opposed to something that's actually neatly tied up in this movie. Although step one is that Palpatine becomes Chancellor, you'll see in Episode II that he makes another step, and in Episode III he makes another step."

George Lucas, audio commentary, *Star Wars: Episode I The Phantom Menace* DVD

QUEEN AMIDALA is angry but remains composed.

AMIDALA: (angrily) I will not defer.... I have come before you to resolve this attack on our sovereignty now. I was not elected to watch my people suffer and die while you discuss this invasion in a committee. If this body is not capable of action, I suggest new leadership is needed. I move for a "vote of no confidence".... in Chancellor Valorum's leadership.

VALORUM: What...? No!

This causes a great stir in the assembly. A loud murmur crescendos into a roar of approval and jeers. CHANCELLOR VALORUM is stunned and stands speechless. His Vice

Chair, MAS AMEDDA, takes over.

MAS AMEDDA: Order! We shall have order....

Things settle down a little. The Federation box settles next to AMIDALA. PRINCE BAIL ORGANA moves his box into the arena.

BAIL ORGANA: Alderaan seconds the motion for a vote of no confidence in Chancellor Valorum.

MAS AMEDDA: The motion has been seconded by Bail Organa of Alderaan.

MAS AMEDDA turns to the confused VALORUM, and whispers something to him.

BAIL ORGANA: There must be no delays.

The motion is on the floor and must be voted upon in this session.

LOTT DODD: The Trade Federation moves the motion be sent to the procedures committee for study.

The assembly begins to chant. VALORUM talks to MAS AMEDDA.

ASSEMBLY: Vote now! Vote now! Vote now!

PALPATINE stands next to AMIDALA.

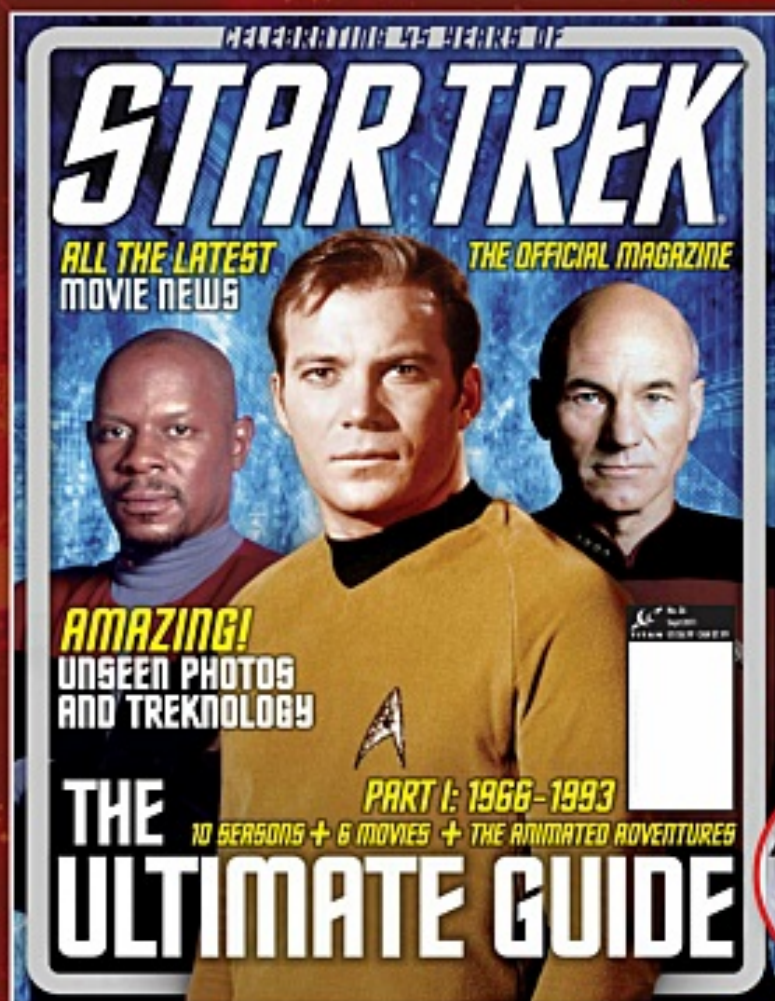
PALPATINE: You see, Your Majesty, the tide is with us.... Valorum will be voted out, I assure you, and they will elect a new Chancellor, a strong Chancellor, one who will not let our tragedy continue....

NEXT TIME: THE PIT OF CARKOON

INSIDER 57

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GEAR YOU'LL WANT IN
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"THERE'S NOTHING LIKE A GOOD BLASTER AT YOUR SIDE, KID."

BOOKS

MORE MACHINE THAN MAN

DISCOVER WHAT MAKES A SITH LORD TICK IN
DARTH VADER: A 3-D RECONSTRUCTION LOG

WORDS: DANIEL WALLACE



Darth Vader is one of the most famous movie villains of all time, a terrifying meld of a cyborg and a dark sorcerer who instantly captured the public's imagination. With his skull-like mask and an iconic wheeze, Darth Vader evoked both fear and sympathy. *Return of the Jedi* was the first film to reveal Vader's true human face, and the prequel movies explored Anakin Skywalker's tragic fall to become the Dark Lord of the Sith.

George Lucas has stated that the *Star Wars* saga is really the story of Darth Vader, so *Darth Vader: A 3-D Reconstruction Log* must be the ultimate insider's tour.

"We knew we wanted to do something that was pretty different," explains becker&mayer! editor Ben Grossblatt. Last year, becker&mayer! and Scholastic released *Millennium Falcon: A 3-D Owner's Guide*, which featured lift-away layers that took readers through the famous starship section by section. Grossblatt says that he wanted to preserve the same successful format for a follow-up, but to tackle a subject completely unlike the schematics of a starship.

"Darth Vader was the perfect choice," he says. "A living thing is going to have very different systems, and we all know there's something mysterious about Vader's internal workings. Sure, he's part man and part machine, but how was he actually constructed? What goes where? How do his organic parts connect with his mechanical parts? We also liked the fact that a layer-by-layer look at Vader would let us

disassemble and reassemble a character who had already gone through that transformation. [In *Revenge of the Sith*] he was basically taken apart and put back together, and the format of the book captures that really well."

Star Wars artists Chris Trevas and Chris Reiff (illustrators of the *Millennium Falcon* guide) provided the meticulous visual details of Vader's cybernetic systems, while writer Daniel Wallace supplied the in-universe explanatory text. Because *Darth Vader: A 3-D Reconstruction Log* is set immediately after the Mustafar accident in which Vader loses his limbs to Obi-Wan Kenobi and much of his skin to a lake of volcanic fire, the book is presented as a collection of notes recorded by the droids who transformed their patient into a Frankenstein Monster. In fact, the book's working title was *Darth Vader: A 3-D Surgical Log*.

"Reconstruction Log" is far more fitting, given that the process of turning Vader into an armored warrior required both surgery and hardware installation. Earlier *Star Wars* guides provided names for some of Vader's constituent parts, but the lift-away page design of *Darth Vader: A 3-D Reconstruction Log* offers the first crystal-clear explanation as to how it all fits together. "It makes everything concrete," says Grossblatt. "You can see things you could only speculate about before: the inside of Vader's chest box, or all ten layers of his suit. The art reveals details that feel brand new. We see Vader's implants nestled amid what's left of

his organs. We see his artificial sternum. We see the internal structure of his robotic limbs. It's all there."

A narrative unfolds with each info box, since *Darth Vader: A 3-D Reconstruction Log* expands upon the scene in *Revenge of the Sith* in which Darth Vader is transformed through a session on the operating table. "It lays out the behind-the-scenes business of the surgery itself and the decisions made by the Emperor and the surgical droids," explains Grossblatt. "Notes by head droids 2-1B and DD-13 add insight about all kinds of things: the disgusting food available to Vader through the feeding straws, the budgetary constraints facing the Empire, and the tradeoffs in becoming a cyborg. The result is a book that feels like a real document, a token from the Empire in the year 19 B.B.Y."

Grossblatt is a diehard *Star Wars* fan who relishes opportunities to expand the galaxy far, far away by creating info nuggets that have never been revealed, something that fellow superfans will appreciate. "The extent of Vader's improved hearing, the capabilities of various spacesuits—things like these come up when you start piecing together the whole story," he says. "It was very satisfying to flesh out this part of the world. I hope the fans enjoy the incredible detail and the fun of the book. It takes something grim and gruesome—the transformation of this horribly maimed person into a cyborg, whether he wants it or not—and turns it into something, well, entertaining!"

LAUNCH INTO HYPERSPACE

MAKE YOUR OWN STARFIGHTERS WITH *STAR WARS FOLDED FLYERS*

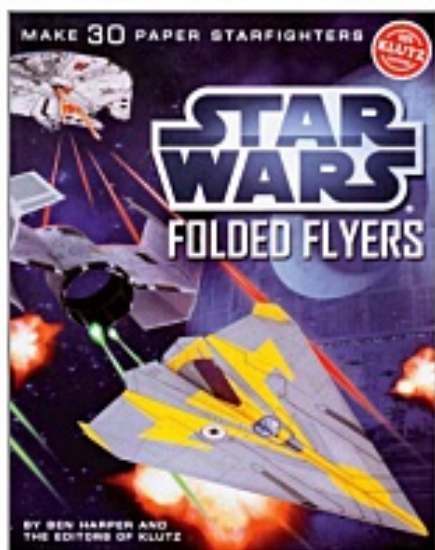
Many people love to fly paper airplanes, so, given the global obsession over *Star Wars*, it's amazing that no one has combined the two—until now. Who better to do it than Klutz Press, makers of fun toys and hands-on activity products for over 30 years?

"It's been enormous fun," says Pat Murphy, project head at Klutz, who points out that her team needed to make aerodynamic flyers from starships never intended to fly in planetary atmospheres. "Each ship has such a unique design and really unique flight patterns," she says. "The TIE fighter always circles back and tries to attack me. The Naboo starfighter has such elegant lines, and when it flies it swoops and circles beautifully. The Y-wing has a rock-solid, steady kind of flight."

Star Wars Folded Flyers provides six unique designs patterned after the most recognizable ships from the movie saga—the X-wing, Y-wing, Naboo starfighter, Jedi starfighter, *Millennium Falcon*, and Darth Vader's TIE fighter. With five foldable templates for each design, you'll soon have an entire fleet ready for airborne dogfights.

Each ship comes with the approval of the Aerodynamics Team at Klutz Labs, and is printed on full-color, custom-designed paper for maximum movie authenticity. The book also features in-universe descriptions of each type of vessel, written by *Star Wars* author Ben Harper in the voices of everyone from Han Solo to Obi-Wan Kenobi.

Star Wars Folded Flyers will hit stores next January.



ASK LOBOT

As related to Leland Y. Chee

In *Star Wars: Episode V The Empire Strikes Back*, in the scene with Darth Vader and the bounty hunters aboard the *Super Star Destroyer*, what does

Bosk say after Admiral Piett says "Bounty hunters. We don't need their scum"? Is he speaking in his native language? In *The Clone Wars* series, Bosk was recently featured, and he spoke in understandable Basic. Jim Rose, Ogden, Utah via email

Bosk says "Res luk ra'auf," which is a phrase in Dosh, another name for the Trandoshan language.

No meaning has yet been given to the phrase, but had he understood it, Admiral Piett would no doubt have been insulted.



COMICS

WELCOME HOME, KERRA HOLT

HUTTS AND SITH LORDS DISRUPT A JEDI'S JOURNEY IN
KNIGHT ERRANT — DELUGE WORDS: DANIEL WALLACE

Knigh *Errant* tells the story of Jedi Knight Kerra Holt, trapped behind enemy lines in the heart of Sith space, but still determined to carry on her underdog crusade against the Dark Lords. The Sith-controlled Grumani sector has served up plenty of surprises so far, but because Kerra spent her childhood in the sector, she has been better prepared than most. In the new story arc *Deluge*, Kerra returns to liberate her homeworld of Aquilaris, but she quickly learns the truth of the phrase "You can't go home again."

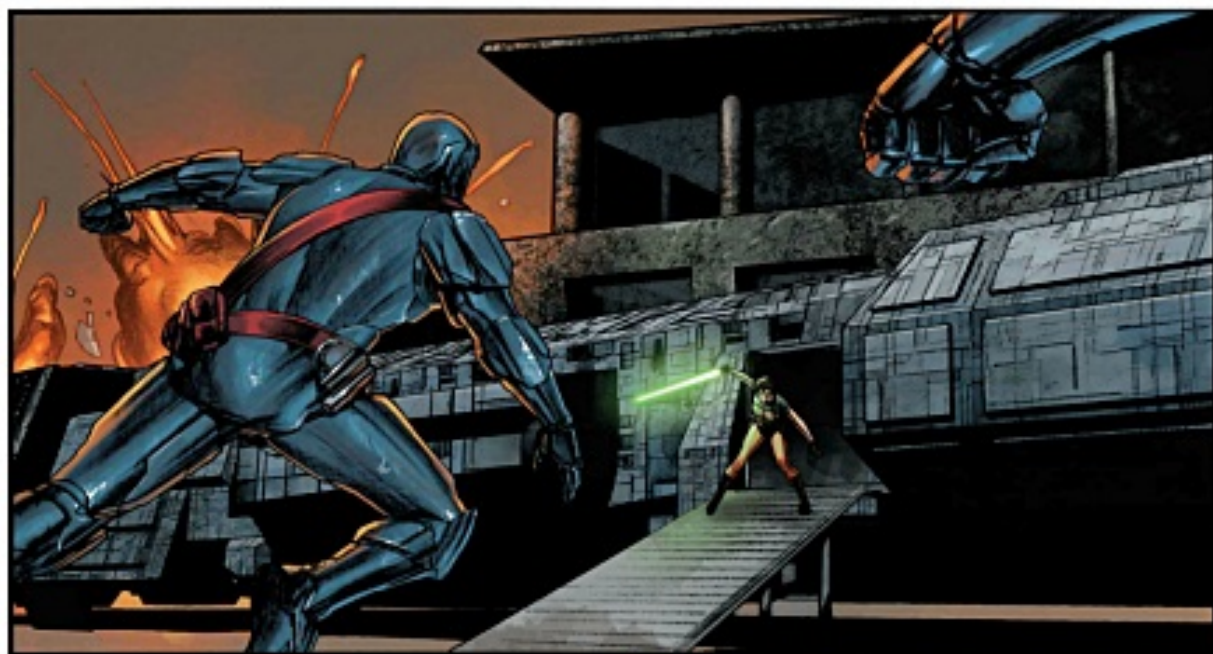
"Kerra's been hoping for an excuse to return to Aquilaris, the place she fled a decade earlier," explains writer John Jackson Miller. "Now, by answering a call from an old friend, she gets that chance. But the world has changed a lot. The survivors have been enslaved and the planet has changed hands many times, and is now under the heel of Lord Daiman. The spirit has been crushed out of the people and drug abuse is rampant. Kerra is literally going to have to do everything herself, again, and she grows increasingly frustrated."

Kerra's one-woman crusade has done a lot of good thus far, and her battles against the Sith Lords of the Grumani sector have been chronicled in the previous *Knigh Errant* story arc "Affame" as well as the Del Rey novel *Star Wars: Knigh Errant*. But the average citizens that Kerra usually encounters survive by keeping their heads down, making it tough to recruit fighters to replace the Jedi who brought her into this war zone. "More than anything, Kerra wishes for allies whose allegiance is known and

continued page 64



Cover art: Joe D'Amico



Artist: Ivan Rodriguez; Colorist: Michael Abney

whom she can actually count on," says Miller. "Suddenly she meets Captain Jenn Devaad and her squadron of fighters from Grace Command, defenders of a mercy mission from the Republic. Now Kerra might be able to save her former home—and a whole lot more."

Skilled allies could, in fact, be a game-changer in Kerra's struggle to gain some control over the sector. "Kerra never intended to fight her battles alone; her plan was always to fight alongside Vannar Treece and his Jedi," Miller points out. "But now there's a new player on the scene, with Jenn Devaad's Grace Command. Jenn's almost an older version

of Kerra, were she to stay and fight another decade. She's sure-footed and able. But as Kerra has learned the hard way, the motives of those working in Sith space aren't always easy to figure out, and aren't always aligned with hers. We've handed Kerra a great opportunity, but there's always a downside somewhere."

And the obstacles facing Kerra have never been higher. She has already fought Lord Daiman and Lord Odion, but hasn't come close to loosening the local Sith stranglehold. And now *Deluge* plays a major wild card: those vile gangsters, the Hutts.

"We'll see Odion and several other Sith

Lords, including some from the novel, and we'll learn more about the state of things here," promises Miller. "But there's a new, external element in the mix in the form of the Hutts. We've shown lots of Sith-on-Sith violence, and now we introduce the galaxy's true opportunists. Because Kerra hoped to spirit out refugees from under the noses of the battling Sith Lords, it struck me that obviously there would be others trying to take the same advantage."

The 40-page first issue of *Star Wars: Knight Errant—Deluge* will appear with a Joe Quinones cover and a variant cover by Paul Renard. Ivan Rodriguez contributes the interior art, with Michael Atiyeh on colors. Miller remains the mastermind behind Kerra's quest, and he promises that *Deluge* will peel back the veil even further on the surprises that still lurk in the depths of the Grumani sector.

"We'll see how tenuous Sith control is in a lot of cases, after so many years of worlds being traded back and forth," he says. "The Grumani sector is in some ways more vulnerable than other Sith sectors because of it. By contrast, one of the largest sections of the galaxy under Sith rule is Hutt Space, but it's not always clear who's ruling whom. We get a little insight into that with Zedoh the Hutt's arrival. When it comes to philosophy, it's interesting that there's not a whole lot of difference between Hutt and Sith thinking!"



Artist: Ivan Rodriguez; Colorist: Michael Atiyeh

Cover art: Paul Renard

HIS ALLY IS THE FORCE

THE FAN-FAVORITE "VERPINE JEDI" GETS HIS TURN IN THE SPOTLIGHT

Fans should keep a lookout for issue #2 of *Star Wars: Dark Times—Out of The Wilderness*, which comes with a killer cover by Pablo Correa. One look at the bug-like Jedi brandishing a lightsaber will hammer home Yoda's point about not judging a great warrior on appearances alone, and this particular insectoid clearly has the potential for future superstardom.

Out of The Wilderness is the story of fugitive Jedi Dass Jennir, but he isn't the only Jedi Knight to have escaped the death sentence of Order 66. One Jedi, modeled after the praying mantis-like Verpine species, appeared in *Star Wars Republic #79* and immediately earned the attention of comics fans. The "Verpine Jedi," as he was labeled on message boards, eventually received the name Beyghor Sahdett and a killer fight sequence in *Dark Times—Blue Harvest*, and now he's got an eye-catching cover too.

Don't miss issue #2, which will hit comic book stores beginning September 7.



Cover art: Pablo Correa



ASK LOBOT

As related to
Leland Y. Chee

Was Sebulba the one who bought Anakin's Podracer from the Boonta Eve Race in *The Phantom Menace*? In the *Emissaries to Malastare* comic book series, it shows Sebulba flying a Podracer that looks a lot like Anakin's.

Aaron Wright (@Soulidus1138), via email

The Phantom Menace tie-in comics show that Qui-Gon sold the Podracer to Sebulba, who was badly in need of a new one since his own was obliterated during the Boonta Eve Race. More about the fate of the Podracer is revealed in the junior novel *Jedi Quest #3: The Dangerous Games*, where the Podracer is used by Sebulba's son, Hekula. Sadly, Hekula totals the Podracer during a race on the planet Euceron. Of note, in *Racer Revenge*, the follow up to the Episode I Racer video game, Anakin has rebuilt his Podracer to once again face Sebulba, who replaces his Collor Pondrat Plug-F Mammoth with a Collor Pondrat Plug-G Gargantua Podracer.



INCOMING

THE LATEST *STAR WARS* GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: CHRIS SPITALE

HASBRO

Republic Attack Shuttle

As seen in *Star Wars: The Clone Wars*, this two-in-one vehicle converts from vehicle mode to an attack base. The wings are articulated for different flight positions, and they double as blast shields in base mode. The cockpit detaches to become a recon fighter, the canopy lifts to fit in two figures, and the fuselage opens to reveal pop-up gunnery posts as well as an assault tower. The shuttle also contains electronic effects that "know" when it is in flight mode and when it is in base mode, so the phrases and battle scenarios change according to which mode it's in. The shuttle includes one clone pilot figure with a Galactic Battle Game card, and the packaging has a fifth panel that opens up to reveal a battle scenario. It's available now, with a suggested retail price of \$75.



Saga Commemorative Figure Packs

Created to celebrate the Star Wars saga's Blu-ray release, these six four-figure packs feature the most popular heroes and villains of both trilogies. In stores now, each set is packed with a miniature replica of the original movie poster for the corresponding film.





Jedi Force Millennium Falcon

The most iconic ship in the galaxy, the *Millennium Falcon*, is now ready for preschoolers. The playset opens to reveal a full interior that includes a removable blaster station, asteroids, and more—over 10 accessories in all. The playset also includes articulated Han Solo and Chewbacca figures and a storybook. It's suitable for ages three to six.

UNCLE MILTON

Uncle Milton Star Wars Science Boba Fett Launch Lab Mount Boba Fett and his jet pack on the launch pad. Position the Sarlacc Pit target and pounce on the air launcher to send Fett soaring up to 50 feet in the air. The launch lab lets science enthusiasts explore basic physics by positioning the target, adding/losing weight, and shifting the amount of force applied to make Fett fly. With two experiments, the launch lab is suitable for ages five and up. Available in August, the suggested retail price is \$20.



ATTAKUS

"Yoda Using the Force" Prestige Statue

Everybody's favorite Jedi Master is back as a unique piece of art in Attakus' line of *Star Wars* collectibles. From *The Empire Strikes Back*, this impressive statue depicts Yoda using the Force in the swamps of Dagobah. Highly detailed and textured, the artisans of Attakus capture the powerful Jedi Master in high-quality cold-cast porcelain. This hand-painted statue is nearly 19.7 inches tall, and ships in the last quarter of 2011.



FUNKO

Star Wars Wisecracks

Funko's *Star Wars* Wacky Wisecracks make for either a sincere or ironic gift. You can share your sentiments with your favorite heroes and villains. These collectible plastic bobble heads retail at around \$13, and will be available in September. The range includes Darth Vader: "Galaxy's Best Father"; Darth Vader: "I Love You Sith Much"; Stormtrooper: "The Dark Side Made Me Do It"; Boba Fett: "Totally Fett Up!"; "Yoda Man"; and Leia: "Spoiled Little Princess."



SIDESHOW

C-3PO Life-Size Bust

Sideshow Collectibles has created a C-3PO Life-Size Bust Special Edition, created by robot craftsman Fred Barton. Each piece is individually painted and hand-finished and crafted of fiberglass and polystone, complete with light-up eyes. It measures 24.5 inches high by 21.5 inches wide. The retail price is \$650, and it's expected to ship in the third quarter of 2011.

Sandtrooper Deluxe Figure—Desert Sands Detachment

The Sandtrooper Deluxe Figure—Desert Sands Detachment Figure is the latest soldier in Sideshow's Militaries of *Star Wars* 12-inch subset. With over 30 points of articulation, this highly detailed, full body-armored trooper is weathered. Accessories include an SD-48 survival pack, a long cycle filter, short cycle filter, grey pauldron, a sergeant pauldron, two triple magazine waist pouches, a triple magazine chest pouch, belt pouch, BlasTech E-11 Blaster, BlasTech DLT-19 Heavy Blaster Rifle, RT-97C Heavy Blaster Rifle, BlasTech T-21 Light Repeating Blaster, and an authentic desert base stand cover. The suggested retail price is \$135. The figure will ship in the fourth quarter of 2011.





STAR WARS

SIDESHOW
COLLECTIBLES**Dewback 12-inch Figure Accessory**

Coming from the sands of Tatooine is a Dewback 12-inch scale figure, measuring 16 inches high and 30 inches long. This highly detailed and textured sculpture comes with one metal rider's lance, a desert base, faux leather reins, four detachable faux-fur and fabric saddlebags, one roll-out shelter, and one faux fur saddle horn cover. The suggested price is \$300, and it will ship in the fourth quarter of 2011.

**Stormtrooper Premium Format Figure**

The Stormtrooper Premium Format Figure captures every detail of the iconic armored soldiers from the original *Star Wars: A New Hope*. Crafted in 1:4 scale, this dynamic figure features a real fabric bodysuit and hand-cast trooper armor, and is nearly 20 inches tall. The suggested price is \$300, and it will ship in the fourth quarter of 2011.

Han Solo in Carbonite Premium Format Figure

This 1/4-scale Han Solo in Carbonite Premium Format figure captures every detail of the frozen smuggler as Jabba's trophy. Each piece features a light within the base to illuminate the carbonite block, side panel lights, and a light simulating the superheat melting process that frees Han Solo. A wall-mount option also allows the piece to be removed from the base and hung on a wall while still allowing light-up functionality. It measures 25.5 inches high by 12 inches wide. The suggested retail price is \$300, and the figure is set to ship in the fourth quarter of 2011.



BOUNTY HUNTERS

BOUNTY WINNER!



MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! *STAR WARS INSIDER*'S BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH WINNER WILL RECEIVE A FANTASTIC KOTOBUKIYA *STAR WARS* STATUE KIT WORTH AROUND \$100!

CHATTERBOX
KOTOBUKIYA

STAY KOOL!

I've been a long-time *Star Wars* fan and now my son, Tristin, is a huge *Clone Wars* fan. Because of our love of *Star Wars*, as part of Tristin's seventh birthday, we went to experience the *Star Wars Celebration V* event last year. In a word, it was awesome. While there my son got to add to his autograph collection, meeting Daniel Logan, Matt Lanter, Tom Kane, Dee Bradley Baker (a favorite, since Tristin wore his Captain Rex costume the entire time), Jaime King and James Arnold Taylor. At the Last Tour to Endor, Warwick Davis rode in the group in front of us and Tristin got his picture with him afterward. The highlight for Tristin was on Sunday morning when he got to meet Dave Filoni (one of the reasons Tristin wore his costume the whole time was to show Mr. Filoni and earn a "Plo Kool" button). In all, it was an amazing experience. It was even more so because all of the cast and crew members that my son has met, be it at Celebration or *Star Wars Weekends*, have always been the nicest people. I really appreciate that. May the Force be with them.

Justin Youtz, via email



Dave Filoni



Dee Bradley Baker



Jaime King



James Arnold Taylor



Warwick Davis



Daniel Logan

CAN YOU GO ONE BETTER?

DO YOU KNOW NATALIE PORTMAN? ARE YOU FRIENDS WITH FRANK OZ? MAYBE YOU'VE ARM-WRESTLED AHMED BEST? WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF *STAR WARS* TO: *BOUNTY HUNTERS*, *STAR WARS INSIDER* VIA THE CONTACT DETAILS ON PAGE 3 OR EMAIL US AT STARWARSINSIDER@TITANEMAIL.COM

MEDAL OF HONOR!

In these photos (right) you can see members of the 501st Legion, Star Garrison, surrounding prequel trilogy stunt coordinator Nick Giltard (Cin Drattig) and presenting him with a plaque designating him an Honorary Member of the Fighting 501st Legion for his contribution to the *Star Wars* saga. The presentation was made during the Sci-Fi Expo on January 29th in Plano, Texas. Phil Grubenhoff, Mansfield, Texas



LET IT SNOW!

I'm a long-time *Star Wars* fan, but I had never had a costume or been to a convention until this past summer. I worked hard on my "Snowbunny" Padmé costume, and was very excited to go to Chicago Comic-Con with two of my friends. We were fortunate enough to meet Ashley Eckstein (Ahsoka Tano in *The Clone Wars*). It was great meeting Ashley and buying one of the T-shirts from her new line, Her Universe. The best part of my visit with her was that Ashley was so impressed by my costume that she asked to take a picture of me to send to Catherine Taber, the voice of Padmé in *The Clone Wars*! I couldn't have been more proud! Here's my picture of me and my friends, Eric and Dan, with the lovely Ashley Eckstein!

Samantha Scholl, Illinois



THE SITH AND THE BOUNTY HUNTER!

Me and my son, Michael Haas, met Ray Park (Darth Maul) and Daniel Logan (Young Boba Fett) at Comic Con in New Orleans in January. Ray and Daniel were both incredibly courteous, with charming accents (from Scotland and New Zealand, respectively). Ray mistook Michael for a girl at first with all that hair, and apologized that he was distracted, "talking with your mum." I told him I hope he gets more roles where we can see his face.

Missy Golf-Haas, via email



MEETING THE FETT!

At Celebration V in Orlando I finally got to meet Jeremy Bulloch, who portrayed my favorite *Star Wars* character, Boba Fett. As we were waiting in line, just as I was about to get his autograph, we heard a loud bang.... Was it an explosion from a rival bounty hunter? Having grown up in Florida my wife and I quickly realized it was just thunder from an approaching tropical storm. Jeremy quipped, "We don't get any of that in London." He was a real gentleman, and was kind enough to allow my daughter Jordan and I to take a few photos with him. Thank you, Jeremy, for making our Celebration V experience unique and memorable.

Jason Tucker, Jacksonville, Florida





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BANTHA TRACKS

BY THE FANS
FOR THE FANS

BACK TO SCHOOL STAR WARS SPECIAL

What a season this is for Star Wars fans! The Star Wars Saga is on Blu-ray, *The Clone Wars* Season Four is getting started, and *The Phantom Menace* in 3D will be in theaters in the not-too-distant future.

These autumn months are associated with back-to-school time, and this issue of *Bantha Tracks* is all about kids—and a couple of adult “kids” as well—and their imaginative and festive expressions of fandom for the galaxy far, far away.



↑ Tyler Tencza and his dad, Rick, built “Snow Jabba” on Super Bowl Sunday at their home in Taylor, Michigan. The year before, they built a Snow Yoda, and decided back then that they would make Jabba this year.

“He took about two and a half hours to build,” says Rick, “and we had a blast. We had people stopping and taking pictures and blowing their horns. We even made the front page of the local newspaper the following Wednesday, where the headline read, ‘Jabba the Hutt visits Taylor.’”

What will it be next year, Tyler and Rick? *Bantha Tracks* hopes for a report!

Commander Colt
by: Kevin Kuliner



↖ Commander Colt from the *Star Wars: The Clone Wars* television series, drawn by Kevin Kuliner, age 10.



↖ Daniel Nicolas made a felt Yoda and R2-D2 for his kids for Valentine's Day. “They love them very much,” he writes.



↑ Logan and Hunter Womble turned four in true Star Wars style last year with an epic "final battle" cake. Not only did they have a very cool cake, but their bedroom was also redone in Star Wars style, and they were told they would attend Star Wars Celebration V in Orlando. Truly a birthday to remember! Photo submitted by their dad, Kyle Womble.

DEJARIK Quarterly

FEATURING: The Constable Sky Inter Planetary Tournament

Luke's Handicapped... Golden Rule... SPECIAL REPORT: How the Organic Team "single-handedly" screwed the nuts & bolts on the Robotic Team.



↑ "Last year I asked my dad, who is a Star Wars fan like me, why there are no droid Jedi, and if C-3PO was a real genius in playing dejarik," writes 14-year-old Luigi Miguel Torres. Luigi and his father ended up taking this photograph.

"The photo was shot by me while my dad was wearing a Mace Windu costume and a C-3PO plastic head while playing dejarik with the dismembered hand of Luke Skywalker," continues Luigi. "I made it look like a front page cover of a magazine about dejarik with bylines of supposed stories inside."

"My dad said he used to be a member of the official Star Wars Fan Club 20 years ago when the official magazine of the club was still Bantha Tracks, and there was no Internet," says Luigi. "He even said that computer screens then were still monochrome green. Is that true? (Editor's note: Luigi, please see the answer to your question in this month's Bantha Tracks editorial.)"

"Well, my dad may be old, but he is still young at heart with me when it comes to Star Wars."



Luigi Miguel Torres and friends at his Star Wars-themed 14th birthday party. Luigi is in the center with the Jango Fett mask.



↑ Riss Wiebe drew this picture of Billy Dee Williams when he was 12 years old, and submitted it to a local magazine cover contest. "I gave the envelope to my mom to mail and she never did send it," recalls Wiebe. "My mother had some explaining to do when I found it among some old pictures and news clippings!" While Wiebe's portrait of Lando Calrissian never did get published in 1983, it's not too late for a little recognition and nostalgia. So here it is in the Bantha Tracks of 2011! Wiebe, who lives in Kamloops, British Columbia, is pictured with his family at Celebration V in 2011. "Star Wars is in my life stronger than ever," he says.

My name is Riss Wiebe and I'm 12 years old and this is my sketch of Billy Dee Williams



↑ Kari Maxian, age five, surprised her mom, Tina Maxian, M.D., Ph.D. with this sketch the day after they watched The Clone Wars episode "Citadel Rescue" together.

"She tells me the drawing shows poor Even Piell being attacked by an andoba while Ahsoka tries to help with her two green lightsabers," writes Tina. "I'm a Star Wars fan going back to childhood with the original movie. We now enjoy the saga together watching The Clone Wars. She tells me she especially likes Ahsoka and Shaak Ti."



← Alex Chen is making a Star Wars comic strip for his one-year-old son, Skyler, starring...Skyler! For this image, he used photographs he took on a beach of Skyler and his Star Wars toys. "Skyler adores R2D2 and Yoda," writes Chen. "His third word besides Daddy and Mommy is actually 'Artoo!'" →



← In his life outside his comic strip, Skyler dressed as Darth Vader for his first Halloween. Photo submitted by Alex Chen.



↑ Bob Lai and his nephew on Halloween.



Alex Travis as Jedi Knight. "Alex says George Lucas is his number one hero," writes Alex's mom LaRae. "He wants to be like George Lucas and I told him that the sky is the limit. Nothing is out of reach if you put your heart and soul into it. Please send many thanks to all of the staff for being part of my little boy's dream!" →



← Erik Siebeneck celebrated his birthday in style thanks to help from his wife, daughters, and friends, with a Yoda cake made for him by his wife.



Alex Seely of Farmingdale, New York was surprised by his wife and family for his 40th birthday, with a memorable party and a Han Solo in carbonite cake baked by his sister-in-law, Kristin. "The Force is apparently still with me!" says Seely. ↓



↑ "We live in eastern North Carolina, and we don't get snow too often," writes Kevin Voyteckl. "But recently we received five inches, and little did we know we would encounter the greatest villain in the galaxy in our own yard!" Kevin took the above photo of his son Luke and their creation, Snowman Vader.



SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned.

Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129



Cristian McAdams likes to draw, and loves Star Wars. A couple of years ago, at Disney's Star Wars Weekends, the idea for his new hobby was formed.

"While in line, waiting for the park to open, Cristian would draw pictures of the different characters," writes his dad, Don McAdams. "People in line would comment on what a good job he did at drawing."

Cristian draws Star Wars characters, and sends them with a letter asking the actor who played the character to sign his crayon drawing and return it via a self-addressed, stamped envelope. Cristian has received his drawings back, signed, in almost every case.

"It's nice to see that the actors take time to appreciate their fans, no matter what age they might be," says Don. "Picking my son up after school, the ride home usually has him asking, 'Daddy, did I get any mail today?' followed by a sprint for the mail when



we get home!"

Don says that one of Cristian's favorites is from Star Wars artist Ralph McQuarrie. "We were very honored that Mr. McQuarrie took time to reply."

Multiple signatures include a Vader helmet drawing signed by both Dave Prowse and James Earl Jones, and a Boba Fett helmet signed by Jeremy Bulloch and Jason Wingreen (Fett's voice in *The Empire Strikes Back*).

"Cristian is also a big Clone Wars fan. Dave Filoni not only signed his drawing, but gave it the red 'Plo Koo!' stamp of approval!" says Don. Other Clone Wars actors who have replied include Ashley Eckstein, Matt Lanter, Dee Bradley Baker, Tom Kane, Matthew Wood, Catherine Taber, James Arnold Taylor, and David Accord.



Jenny Crull, Kaleigh Niccum, Katie McGrew, and Cora Freidhof (left to right) won the "People's Choice" award in the Illinois Engineering High School Design Competition for their Rube Goldberg machine with a Star Wars theme.

"We decided to make a Star Wars design because we thought it would be fun and would engage all of the people coming to see it," writes McGrew, who submitted the photographs and the report to *Bantha Tracks*.

The goal was to squirt hand sanitizer out of a bottle, and the device took the four high school juniors almost 100 hours of engineering and hard work to complete.

"Our work paid off," concludes McGrew. "We were a hit with all of the visitors and also took lots of pictures with kids. It was lots of fun and we cannot wait until next year."

THE EVER-RENEWING STORY

One of my favorite quotes in this edition of *Bantha Tracks* comes from 14-year-old fan Luigi Miguel Torres: "My dad said he used to be a member of the official Star Wars Fan Club more than 20 years ago when the official magazine of the club was still *Bantha Tracks*, and there was no Internet. He even said that computer screens then were still monochrome green. Is that true?"

Yes, Luigi, it's true. Computer screens used to be monochrome. There was *Star Wars* before there was the public Internet. There was even *Star Wars* before there were home VCR machines. And if you don't know what those are, they were machines that preceded DVD players, and which played movies on spooled tape cartridges. Imagine seeing *Star Wars* in a theater

way back in the late 1970s (I know that's hard to imagine!), and believing that once the movie's run was done in the theater you might never see it again. Imagine not being able to watch the saga movies at home with your dad whenever you felt like it. And, once technology had advanced so you could watch the movies at home on VCR, imagine the tape breaking and your movie getting chewed up in the machine.

Your dad is not the only fan who remembers these early *Star Wars* fan trials. Many of us were fans through all or some of them, and we love the new technology and the many viewing options for *Star Wars*. On the flip side, many were also members of the Official *Star Wars* Fan Club and got their *Star Wars* news from *Bantha Tracks*.

One of the most awesome qualities of this universe is how the story of *Star Wars*

keeps being renewed – in new tales in *Star Wars: The Clone Wars*, in books and comics, and in new generations of fans. These new fans might get their love of *Star Wars* through their parents, or, as is happening more often these days, they might introduce their parents and friends to *Star Wars* fandom.

However we found the fan community, it's a wonderful, ever-changing group to be part of!

Get In Tracks!

Mary Franklin
Editor
Bantha Tracks



RED FIVE TIMOTHY ZAHN PET PEEVES



FIVE THINGS I NEVER WANT
TO SEE AGAIN IN A MOVIE, TV SHOW, OR
BOOK (BUT PROBABLY WILL) BY AUTHOR TIMOTHY ZAHN

Timothy Zahn: One of the occupational hazards of being a writer is the inability to watch a movie or TV show or read a book without analyzing it. I can't just turn my brain off and enjoy, but instead find myself examining the plot, the characters, and the dialogue (and how

those elements interact with each other).

One of the inevitable results has been the collection of a set of pet peeves. Here are five of them. (WARNING: I will be naming names, and I may pick on your favorite movie. Nothing personal.)

INCONSISTENT TECHNOLOGY

1

You can also include magic and psi powers in this one. If a gadget works in a certain specified way, it should *always* work in that same way unless there's a good and clearly shown reason why it works differently in a particular situation. It doesn't necessarily have to be explained at the time, but it does eventually have to be explained.

Notable example: *E.T. The Extra-Terrestrial*. The minute we see E.T. and Elliot float away on that bicycle, the whole movie instantly unravels. If the alien can levitate himself—or an object he's touching—why didn't he just grab a tree branch at the beginning of the movie and head straight up through the forest to his ship? He would have evaded the search party, thereby trimming the movie down to the length of an extra-long Reese's Pieces



commercial. Don't get me wrong—I like Reese's Pieces. But still....

Note that this doesn't apply to situations where the power or tool isn't under the user's control and therefore may not work in any discernable pattern. Johnny Smith of *The Dead Zone* can't control what he sees in a vision; Sam Beckett can't control where he quantum leaps, etc. It also doesn't apply to comedy or tongue-in-cheek kitsch. (Sonic screwdriver, anyone?)

EXPERTS WHO DO STUPID THINGS WITHIN THEIR AREAS OF EXPERTISE

2

I'm not talking here about people thrown completely in over their heads—a plumber, say, suddenly faced with otherworldly Goombas. That sort of thing can throw anyone off his game. I'm also not talking about a panic reaction, because—let's face it—even experts' brains can shut down when the adrenaline starts flowing. I'm talking about a relatively cool, relatively calm situation, with no immediate threat, where people do dumb things solely for the benefit of the writer.

Notable example: *Jurassic Park*. Near the movie's climax, the big-game hunter—who now has some firepower in his hands, a high wall at his back, and a patch of open space in front of him—leaves that position to go off into the jungle after a bunch of velociraptors who are apparently smart enough not to bring the battle to his turf. The result is inevitable, and serves him right.



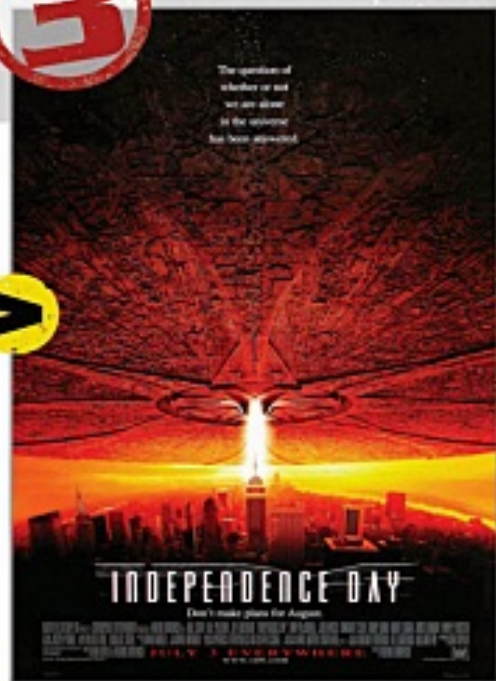
LARGE, MEAN, POWERFUL ORGANIZATIONS WHO ARE INCOMPETENT

3

This includes governmental agencies, military groups, and shadowy conspiracy-theory-class clubs. Anyone can make mistakes, but when those mistakes are evidence of gross ineptitude—and worse, when they're clearly there for the writer's convenience—it just gets ridiculous.

Notable example: *Independence Day*. An alien warship in the middle of combat allows a 50-year-old fighter to simply fly aboard and upload a virus. That means this military, which blows up planetary landmarks for a living, has apparently spent the last half-century not upgrading its fighter design, its friend/foe recognition system, its computer software, or its transmission protocol. Any of it. I know budget cuts are all the rage, but seriously?

To put it in modern terms, try flying a Vietnam-era fighter at the U.S.S. Ronald Reagan and see if you can land without them noticing. See if you even get within sight of any of the ships of its task force. Odds are pretty good you won't.



TIME TRAVEL AS A PLOT DEVICE

5

No. Just no. Please.

UNNECESSARY DEATHS OF MAJOR CHARACTERS

4

This one's a bit more personal than some of the others. I realize that killing off characters is one way for writers to show how serious the stakes are. For me, though, the death of any major character has to mean something within the context of the story. It has to advance the plot, help define the characters, or even just make a morally defensible case for offing the bad guy at the end.

Notable example: *Serenity*. Two of Mal Reynolds' extended crew are killed. The first death is necessary to the plot, as it's the last straw that finally galvanizes Mal to action. The second seems solely designed to gut-punch the viewer. I hate it when that happens.



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STAR WARS

INSIDER

US NEWSSTANDS: 25 OCTOBER 2011

UK NEWSAGENTS: 27 OCTOBER 2011

Difficult to see the future is. Contents subject to change!

5 FACTS, 1 FAKE ANSWER

Number 2 is false. Peter Serafinowicz voiced three characters: Darth Maul, a battle droid commander, and Gungan scout.

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